

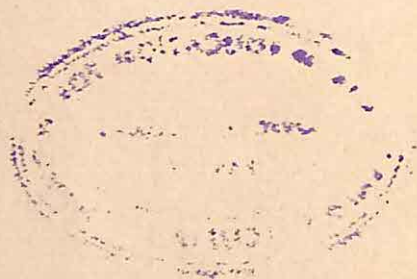
UTTAR PRADESH

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UTTAR PRADESH



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INTRODUCTION



It would not be inappropriate to describe Uttar Pradesh as the centre of the stage on which the drama of Indian history has been played. Not every important action has taken place plumb in the centre—as it happens, the scene of none of the several great battles of Indian history lies within U.P.'s far-flung frontiers—but the centre is the centre for all that. And being the centre is in itself a feature of the most vital significance, culturally and politically. Uttar Pradesh has reflected and interpreted the significance of the most important events in the country's history, though it has not actually staged many.

Geography: The state comprises an area of 2,93,728 sq. km. (1,13,409 square miles). Inhabited by over 63 million people, it is among the most highly populated of Indian states today. Bounded on the north by the Himalayas and the lofty tableland of Tibet, on the north-eastern corner by the Himalayan state of Nepal, on the east by Bihar, on the south by Madhya Pradesh and on the west by Rajasthan, Delhi and Punjab, topographically the state can be divided into three, possibly four, regions: the high Himalayan ranges in the north; the heavily-wooded sub-montane east-west belt beneath them; the vast, highly fertile Gangetic plains that comprise the bulk of the area of the state and, the fourth, the rocky beginnings of the great Deccan plateau, south of the Yamuna and along the northern slopes of the Vindhya and Kaimur ranges.

Climatically there is perhaps not as much variety as the size of the region might lead one to expect. The Himalayan hill-stations aside—the loftiest and lowliest of which may range from bitterly cold to mildly warm within a twelve-month—Uttar Pradesh is largely an area of tropical to torrid heat. The rains come at or about the end of June and, since the state depends on the Bay of Bengal monsoon for practically all its rainfall, the eastern part of the region is served earlier and better than the western. In the Himalayan region the rainfall is rather heavier in the northern than in the southern reaches. During the period of the monsoon (July-September) the most enervating days are those which follow a sudden cessation of the rains. But, with the end of September, the heat loses its sharpness and by mid-October the winter is at the door.

The plains are singularly devoid of large lakes, though there are some picturesque, large, artificial ones in the districts south of the Yamuna. The Himalayan region, however, boasts of a number of lakes of considerable beauty. The best known, and one of the most picturesque, is Naini Tal, the lake that gives its name to the charming hill-station that has long been the summer capital of the state.

The U.P. hills are rich in flowers of great variety and beauty, the northern ranges being much more bountifully endowed than the southern. The more notable of the trees found in the hills are the deodar and the pine.



The fauna is large and varied. The Snipe, partridge, duck and quail, deer and antelope can all be found in large numbers almost anywhere. History tells us that Firoz Shah hunted the rhinoceros in Saharanpur in 1379. Akbar is believed to have done some elephant-hunting near Mirzapur and also somewhere near Jhansi. Today, though wild elephants are still found in the Siwalik hills (comprised within the Himalayan region), the state is no longer noteworthy as one of jumbo's favourite haunts. The tiger is unquestionably the top attraction for the big-game hunter in Uttar Pradesh. The wooded sub-Himalayan

region north of the great plains is his principal resort, but he is also met with in the hilly jungles south of Mirzapur. The leopard in the Himalayan jungles and the rocky hills of Mirzapur and Banda, the bear in the wooded, sub-montane tarai, and the wolf almost anywhere, are among the other wild fauna in which Uttar Pradesh abounds.

Historical Background : The earliest references to northern India—in the *Manu-Smriti*, for instance—are by the name of Aryavarta. Manu gives the boundaries of Aryavarta: the Himalayas to the north, the Vindhyas to the south, the sea to the east and west. The heart of Aryavarta was known as the Madhyadesa—and it was the ancient Madhyadesa that was to evolve into the Uttar Pradesh of today. But though the use of the name Madhyadesa lasted until the twelfth century, Muslim writers after Alberuni (A.D. 1030) refer to the region as 'Hindustan'. This name is still in vogue and is used loosely, to refer to either the whole of northern India (minus Bengal) or the whole of the country. It is the name 'Hindustan', moreover, which has given us the word 'Hindustani'.

Madhyadesa was not the official title of an administrative unit—in the way that Uttar Pradesh is today—but was merely the label applied to an area that was marked off as a geographic, ethnic, linguistic and cultural unit. Madhyadesa, therefore, comprised diverse administrative units at diverse periods of history. The same is true of the name Hindustan. Thus, when the British arrived on the scene, the Uttar Pradesh of today was a congeries of diversely administered units of varying sizes and shapes. In this political mosaic two patterns stood out, alike by virtue of being the largest

as well as the best administered and most developed regional entities, the Kingdom of Awadh (also spelt Oudh) and the imperial province of Agra. That explains why, when the British first constituted an administrative territory in a part of the U.P. of today, they gave it the name of the Presidency of Agra. Afterwards, some further bits of territory having been added, a new province came to be set up in 1877 with the clumsy name of North-Western Provinces. It is understandable why this part of India seemed to the British administrator in 1877 to deserve this name, for while there was no popular name in current use that could satisfactorily embrace the new administrative unit, the territory could accurately be described as 'north-western' when it was seen from Calcutta, the seat of the Governor-General of the then British India. In 1902 the North-Western Provinces were renamed the United Provinces of Agra and Oudh, and, in 1937, the name was shortened to the United Provinces. Popularly, however, the province has always been called 'the U.P.' since 1902, and this factor more than any other was responsible for Uttar Pradesh (which means 'northern province') being selected as the name of the 'state' into which the 'province' was reconstituted after independence.

Zamindari (landlordism) having been abolished by law, U.P., a dominantly agricultural area, is now a state of large and small farmers. But the old values have not disappeared completely. Lucknow, the busy capital of the state, may yet display what remains of the faded confetti of its gay feudal carnival. In the social life of the capital and, to a lesser extent, at the rural and semi-rural headquarters of the barons of yesterday, there may still persist the aroma of the good life and spacious days of Awadh's unspoilt glory. But, by and large, Uttar Pradesh is the home of a people who are no longer content to live on the memories of yesterdays. Of this State Mr. Crooke, of the Bengal Civil Service, said in 1897 ; "Of all the provinces of the Empire there is none of greater interest than this. It is the veritable garden of India, with a soil of unrivalled fertility, for the most part protected from famine by a magnificent series of irrigation works, occupied by some of the finest and most industrious of races, possessing in its roads and railways an unusually perfect system of internal communications. Within its borders or close to its western frontier was the earliest settlement of the Hindu race, and here its religion, laws and social polity were organised. Here Buddhism supplanted Brahmanism, only in its turn to succumb to the older faith.... Here are nearly all the shrines of the creed, the scenes of the birth, the preaching, the death of the Teacher....."

People and language : The common, generic name by which both the people and the language of Uttar Pradesh are referred to throughout India, is *Hindustani*. The main bulk of U.P.'s teeming population is physically undistinguishable from that of any of the other north Indian states, except that the farther east





A peasant woman harvesting wheat



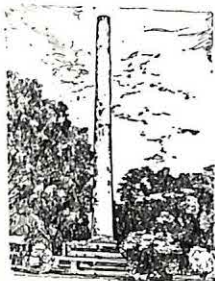
*A folk-dance recital by hill-women
from Uttar Pradesh*



one goes, one finds the people generally somewhat shorter and darker than those left behind. All the same, the fairly distinct types represented by the short and fair Garhwali and Kumauni of the hill districts and the broad-shouldered, loose-limbed Jat of the north-western region—to mention but two—may be easily recognised. The vast bulk of the population of the state is, of course, agricultural.

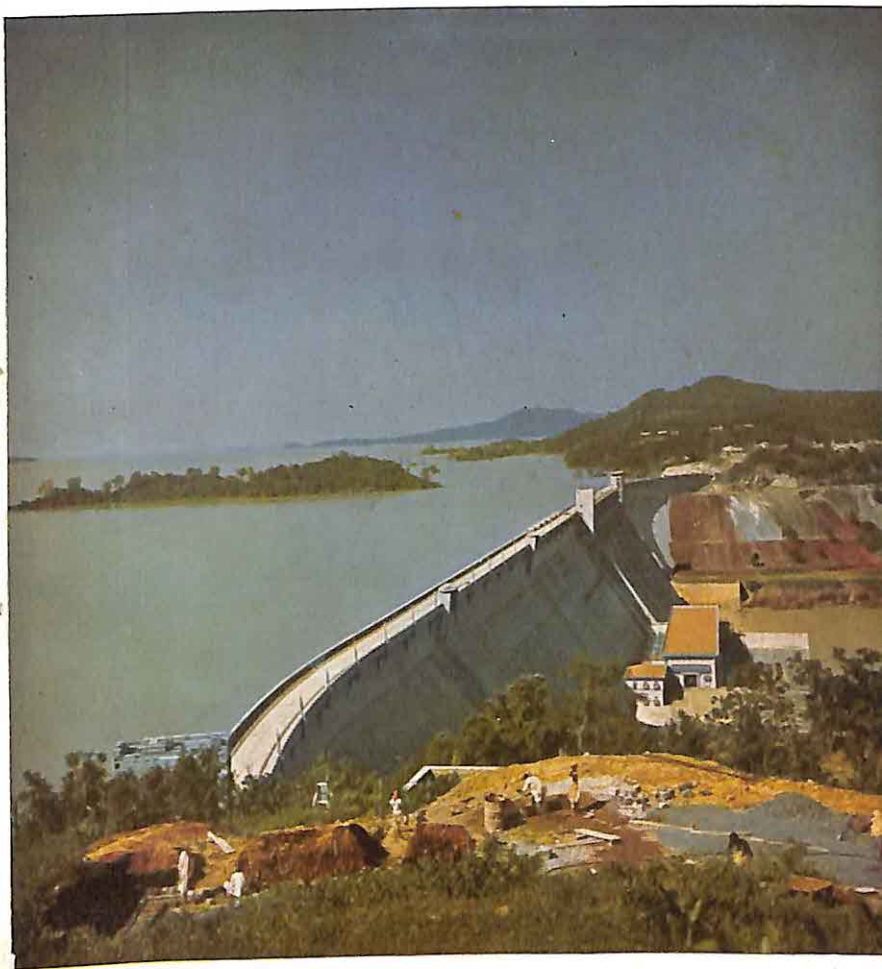
Linguistically the state is much more homogeneous than is generally recognised, for there is very little difference between spoken Hindi and Urdu, the generic name Hindustani being equally applicable to both. These two languages, whose biggest mutual difference lies in their entirely different scripts, get truly far from each other only at the higher levels of learned writing. There are many dialects spoken, some closely resembling and some rather different from the generally accepted form of Hindi. Kumauni, for instance, is a distinct dialect, whereas Bundelkhandi, spoken south of the Yamuna, is merely a localised style of Hindi. Before the language of western U.P., called Khariboli, gained ascendancy over all competitors and became the undisputed Hindi of polite discourse and of literature—also, before Hindi prose became an important literary form—there was a wealth of poetry in Brajbhasha and Awadhi, the spoken languages of the regions around Agra and Lucknow respectively. To each belongs one of the two Hindi poets of the highest rank—Surdas to Brajbhasha and Tulsidas to Awadhi. These two styles of Hindi are still the common spoken languages of the western and central areas of the state. In the eastern sector is spoken Bhojpuri, yet another form of Hindi, but it belongs more to western Bihar than to U.P.

Cultural pattern : It is the fact of its having been the most coveted prize for a succession of conquerors which is responsible, on the one hand, for not letting U.P. be in a position to boast of many rich and magnificent temples or well-preserved monuments and, on the other, for its native cultural soil being periodically enriched with fresh layers of foreign clay. Happily, in the vast majority of cases the foreign clay proved assimilable; as a result, after all these centuries of reception and assimilation of contributions from beyond, the socio-cultural fabric of U.P. today presents a



splendid example of homogeneity which embraces, without disfiguring, a welter of heterogenous material. The Hindus form 85 per cent of the state's population, but the Muslims of U.P., though statistically a small minority, are among the most important social and political elements within the state as well as in the country. The purest Urdu is spoken in and around Lucknow. The Muslim University at Aligarh is the largest and the Darul-Uloom at Deoband (Saharanpur) one of the most renowned and highly-respected Muslim educational centres in the country.

*Rihand Project, symbol of Uttar Pradesh's
determination to achieve prosperity*





Of the Hindi language Uttar Pradesh is, of course, the home. The Hindi Sahitya Sammelan of Allahabad and the Nagari Pracharini Sabha of Varanasi (Banaras) are the principal academic bodies in the world of Hindi letters.

Uttar Pradesh is not among the leading states of India in the field of industry and commerce. Educationally, it is among the less advanced. And yet, in spite of all that statistics may say to the contrary, U.P. has always been, and continuous to be, looked upon with respect and admiration. It has traditionally been the centre of religious, cultural and political activity, and there is an atmosphere of 'educatedness' in U.P.'s humming towns and more than a suggestion of courtly politeness in its village manners.

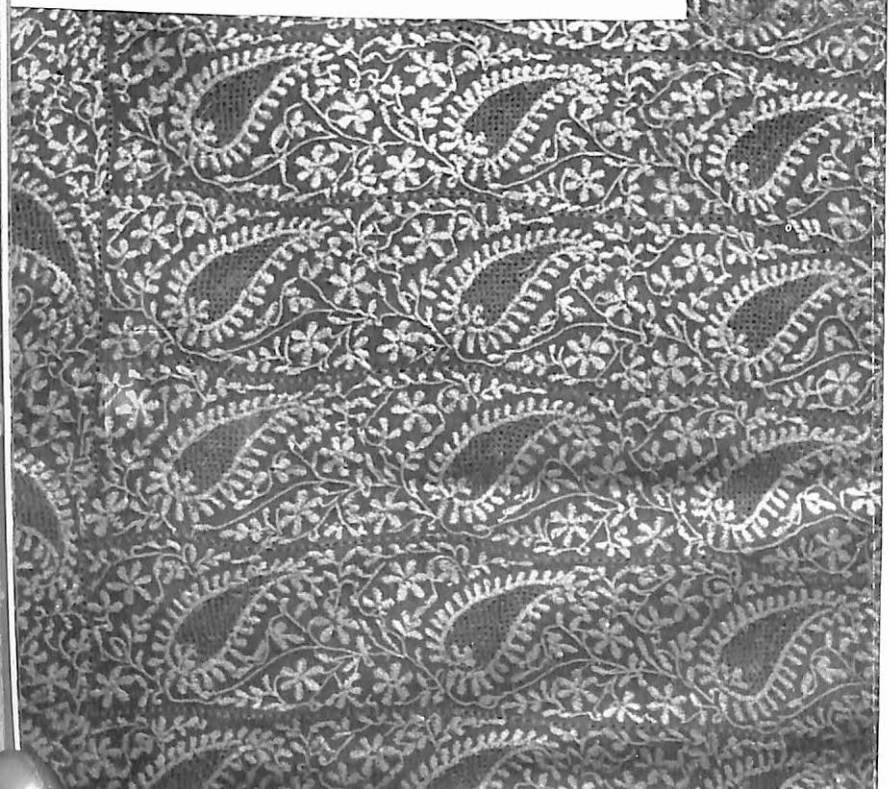
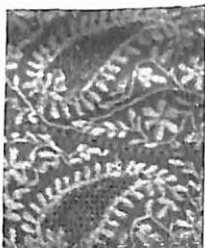
Politically U.P. jumped to the forefront during 1857 when some of the most heroic as well as tragic chapters of India's history were written in the book at Jhansi, Kalpi, Meerut, Kanpur and Lucknow. In the early days of British rule some of the most important political and social leaders were produced by U.P. which was also among the principal theatres of the nation's final struggle for independence under Mahatma Gandhi. Political leaders of the highest stature and widest influence, subscribing to diverse political faiths—men like Motilal Nehru, Madan Mohan Malaviya, Maulana Mohammad Ali, Tej Bahadur Sapru, C. Y. Chintamani, Purushottam Das Tandon, Jawaharlal Nehru, to name but a few—arose in the U.P. to give it, politically and intellectually, a pre-eminent position among the states of renaissance India.

Arts and Crafts : Although, as we have already observed, Uttar Pradesh is not one of the industrially advanced states—in spite of Kanpur being one of the country's principal centres of industry—the state is by no means deficient in handicrafts. With a social history such as theirs, it was only to be expected that the people of U.P. should develop numerous crafts of quality. We may briefly notice a few of the more important ones.



Perhaps the most outstanding of U.P.'s handicrafts is the famous brocade and gold-embroidered silk sari of Varanasi—still popularly referred to as Banaras. The dainty and delicate *chikan* of Lucknow, almost as highly esteemed today as in the days of her plutocratic luxury, is another of the state's more exquisite handicrafts. To the same class, more or less, may be said to belong the artistic *hookah* (hubble-bubble) of Rampur and the heady indigenous scents and aromatic tobacco of Lucknow, Varanasi, Jaunpur (once the seat of the great Sharqi kingdom which, at its zenith, extended from western U.P. to well within Bihar) and Kanauj, now a township in the

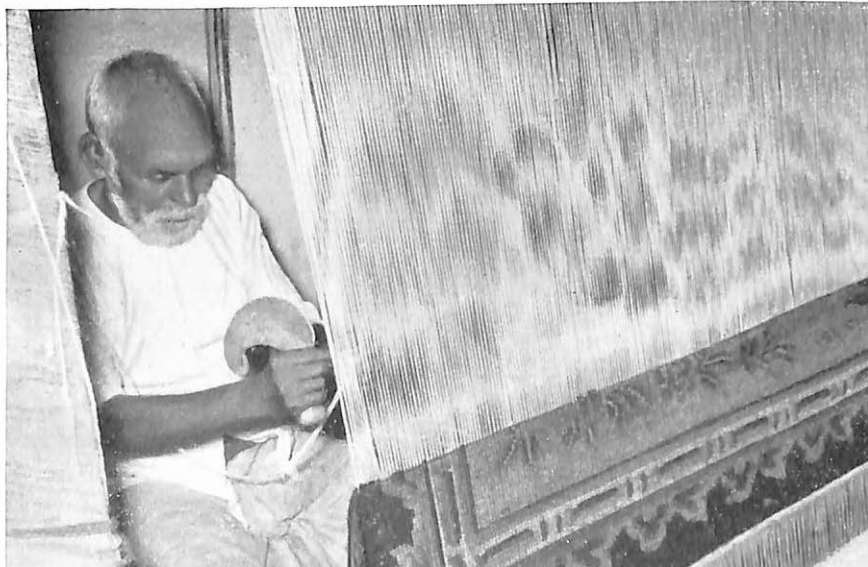
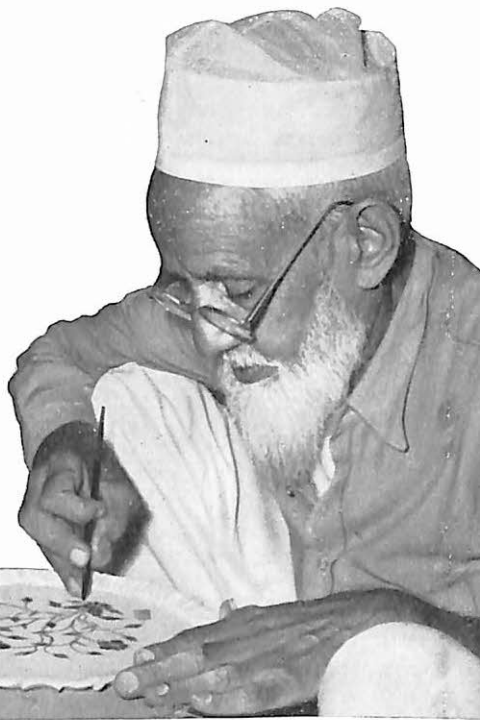
A zari worker
creating lovely
patterns on silk
with gold and silver
threads



*A sari with dainty 'chikan' work,
a speciality of Lucknow*

*An Agra workman inlaying
a marble tray*

*A carpet takes
shape in the
humble cottage
of a Mirzapur
weaver*



Farrukhabad district but once the capital of one of the most magnificent of Hindu empires.

Mirzapur carpets are the most renowned, but Bhadohi (Varanasi) and Shahjahanpur are also noted centres of carpet-making.

Fancy brassware is yet another of Varanasi's many attractions: though Moradabad is today the state's principal brass and copperware centre. Mention may also be made of the locksmiths of Aligarh, the cutlers of Hathras and the potters of Lucknow to whose skilled fingers belongs the credit for decorating many a mantelpiece with beautiful little clay toys.

Khurja (Bulandshahr) is a commercial town which is steadily gaining in importance as a centre for quality pottery. For cane, bamboo and wood-work Bareilly has long been well-known.



A carved metal bowl from Moradabad, a famous centre for the production of elegant metalware

PLACES AND MONUMENTS

AGRA AND FATEHPUR SIKRI

AGRA



Historical Background : Agra, the city of the Taj, has had little chance to build up its character as a city, so overwhelmed has it been by its monuments—the most renowned of them being the Taj Mahal situated on the banks of the river Yamuna, the river on whose banks live history and romance and legend.

The early history of Agra is shrouded in obscurity—so much so that there is no authoritative view even about the derivation of its name. Tradition speaks of the existence here of a mighty fortress which the warrior-plunderer, Mahmud of Ghazni, captured; but there is no certainty that a town of Agra flourished at that time. The history of Agra city can really only be traced to Sikandar Lodi who was the first to make Agra his capital.

It was in the days of the Mughals that Agra grew into the premier city of India—gaining particular prominence during the reign of Akbar. And it is for the glowing proofs of Mughal glory, in which it is so rich, that Agra has become the biggest attraction for visitors to India. With the shifting of his capital to Delhi by Shah Jahan, Agra declined in importance, the decline being checked only when the British made it the capital of their 'North-Western Province' (modern U.P.), shifting it to Allahabad in 1858. But looked at in the historical perspective, and seen as the capital of one of the greatest rulers that the world has known, Agra would rank next to none—not only in U.P. but in the whole of India. Akbar changed the name of the city to Akbarabad, but the old name re-asserted itself and the appellation Akbarabad remains only a matter of historical interest. Shah Jahan is believed to have had some idea of demolishing and rebuilding the town, doing away with its crooked, narrow, dingy streets; but his scheme was frustrated—much as the slum-clearance schemes of today are frustrated on account of stubborn opposition from the inhabitants.

The magnificence of Akbar's reign and that of his successors is, however, adequately retained in the grandeur of Agra's monuments. The massive beauty of the Fort, the delicate artistry of the mausoleum of Itmad-ud-daulah, the sheer elegance of the Taj remain as reminders not only of the era of the Great Mughals, but of the differences in their character and personality.

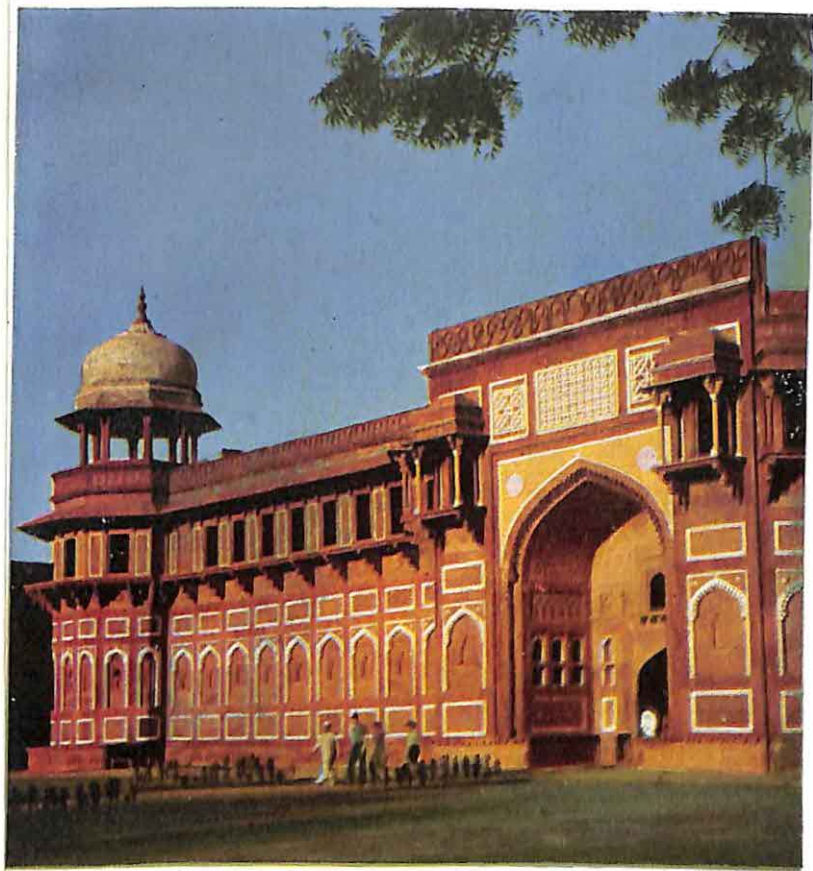
The monuments of Agra: The Mughals brought with them an aesthetic sensitivity of a remarkable order, a taste for the formal and the balanced, newer and more developed techniques and principles of architecture, all of which combined with the excellent artistic ability and building genius of Hindu craftsmen, produced some of the finest buildings in India. Aptly has it been said: "History has rarely recorded such a succession of sovereigns, representing some five generations in all, each member of which was imbued with a keen desire to find expression in one or more of the visual arts." Agra is the high water-mark of the Mughals' self-expression in stone and marble.



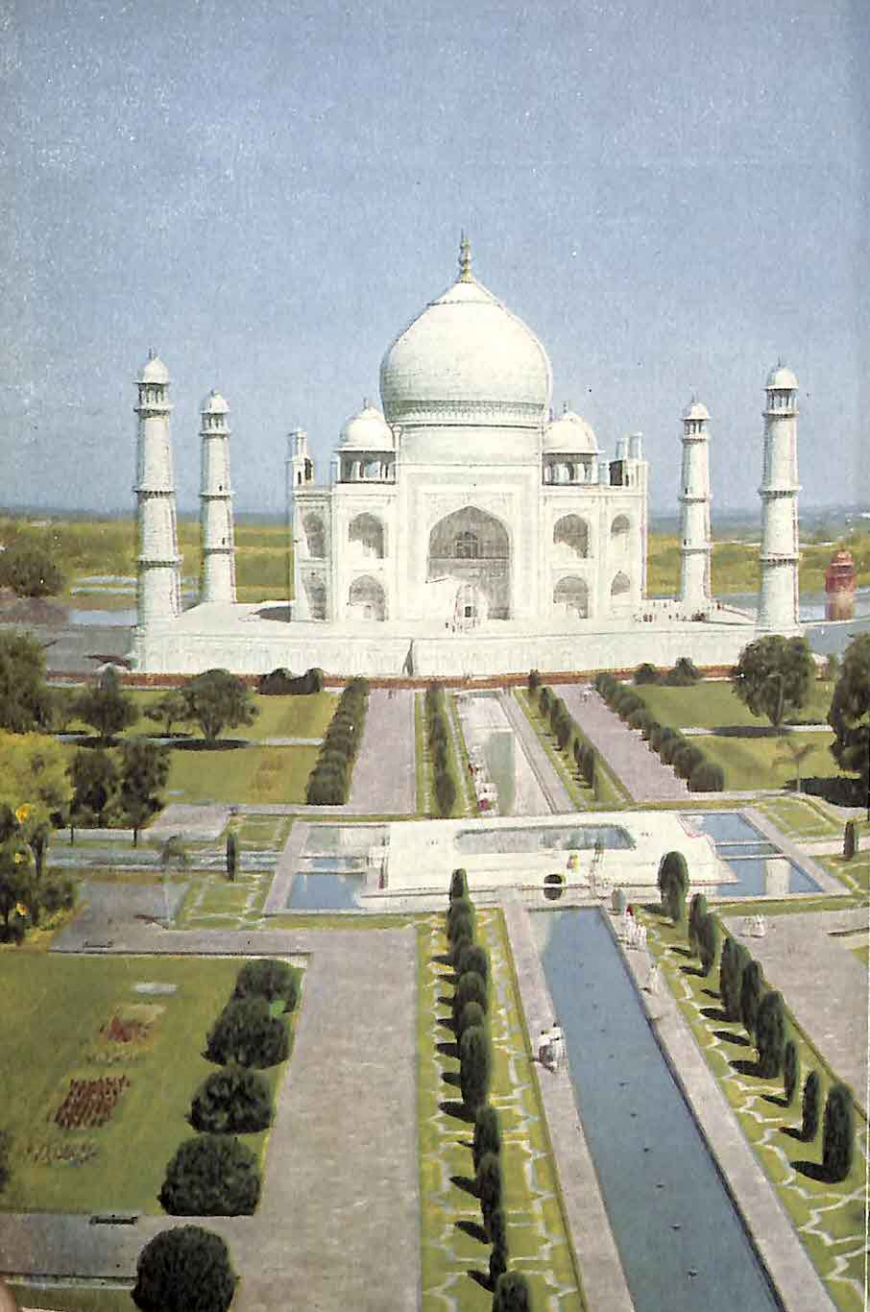
It is with Akbar that the glorious era of Mughal architecture begins—but even Akbar could not embark upon his large building projects for quite a few years after he had ascended the throne. Starting in effect with Akbar and culminating in the grandeur of Shah Jahan's buildings a new style was evolved which is known as Indo-Islamic architecture. The urge for artistic creation, which with Babar had been a mere mental disposition, an instinctive feeling for the beautiful, was inherited in full measure by his successors. The most sublime and the most stupendous, the Taj and Fatehpur Sikri, are both to be seen in and around Agra.

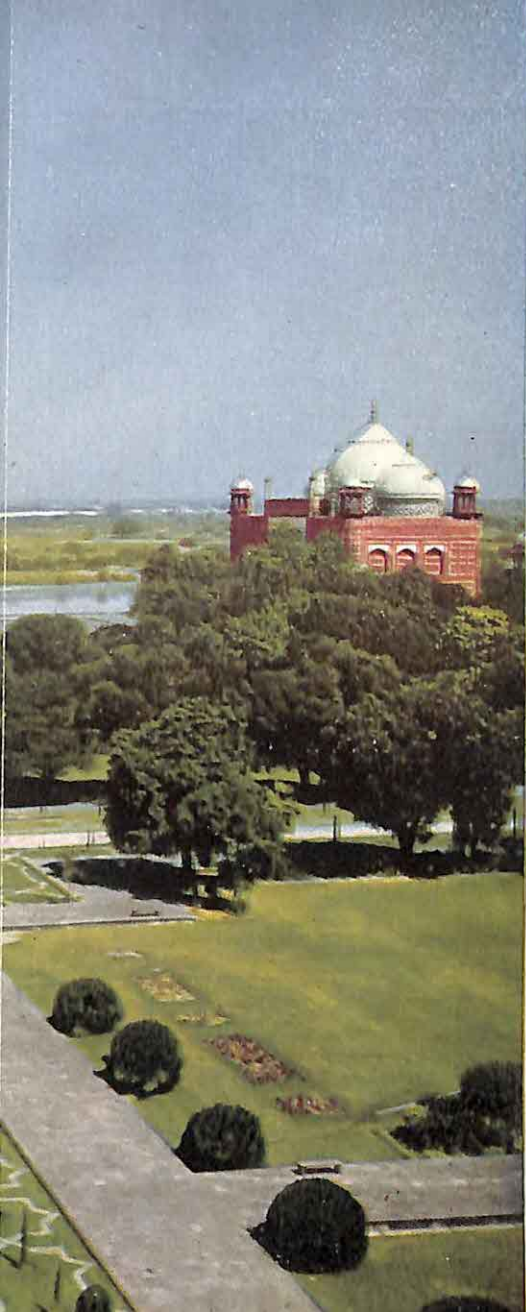
The Taj Mahal: The first attraction for any visitor to Agra is the Taj which, everyone knows, was built by Shah Jahan in memory of his beloved wife, the beautiful Arjumand Banu Begum, who is popularly known by her title of Mumtaz Mahal (Chosen of the Palace). The Taj Mahal marks the zenith of the architectural movement of the Mughal era. In the words of Mr. H. R. Neville, "It is but idle to waste epithets on a building that defies criticism and is within more measurable distance of perfection than any other work of man". A symbolization of the flawless in feminine grace, loveliness and purity, the Taj is gorgeous in all its moods. Emerging, with the early morning light, from mists of dream, to wake to the gentle warmth of the sun, it reaches its full resplendent brilliance with the advancing hours. The mood in the evening is of reflection and subtle tones made the more lovely by a faint flush from the brightly-lit skies of the sun's last glory. In moonlight the Taj is seen in cool, chaste elegance.

The first view of this enchanting monument is to be had from the arch of the entrance hall. The main gateway is a superb structure, ornamented with inscriptions from the holy Quran. The letters are so graduated as to look uniform. In the entrance hall one's progress gets involuntarily arrested—so full is the mind with mingled awe and elation. The whole plan of the architectural scheme is unfolded from this vantage point and one finds that the main structure actually occupies a relatively small portion. The plan of the whole is in the form of a rectangle, measuring 579 m. by



AGRA FORT—Jahangiri Mahal representing a blend of
Hindu and Muslim architectural features





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AGRA—The Taj, an emperor's
memorial to love



THE TAJ—Lovely screens of pierced marble enclosing the earthly remains of Mumtaz Mahal, the Lady of the Taj and her royal husband

305 m. (1,900 ft. by 1,000 ft.) with the central area forming a square, formal garden in which double rows of tall cypress trees, flowing water, sparkling fountains, blooming flowers and green lawns provide an adequate setting for the white marble mausoleum which stands on a raised platform.

The building of the tomb of the empress was undertaken in 1631, a year after her death. There is some confusion about the architect-designer being or not being a Venetian, but this story is not credited by historians. Contemporary manuscripts give full details of the construction, including names of the chief architects and specialists in the finer details of ornamentation. Moreover, the building is a logical culmination of the Mughal style, being entirely oriental in composition and free from foreign influences. With the imagination and unerring taste of Shah Jahan to guide them, and the tombs of Humayun and Khan Khanan at Delhi to draw inspiration from, the master-builders at the Mughal court drew up plans of this 'perfect monument in the evolution of architecture'. The tomb is flanked on either side by detached subsidiary edifices, one a mosque and the other a replica of it without the religious purport. The mausoleum, elevated on a plinth of 7 m. (22 ft.), is square in plan. At each corner stands a tall, graceful minaret. The crowning glory of the monument is the shape and volume of the dome which has been described as a 'cloud reclined upon an airy throne'. From any angle and at any time of the day, the Taj defies disappointment.

Inside is an octagonal central hall with chambers in the angles, connected by passages. In the centre of the main hall proudly lies Mumtaz Mahal. Shah Jahan's tomb is to the side of hers. The tombs are enclosed by an exquisite marble screen suggestive of some delicate, fine lace. Masterly artistry in inlay work and calligraphy are to be seen here.

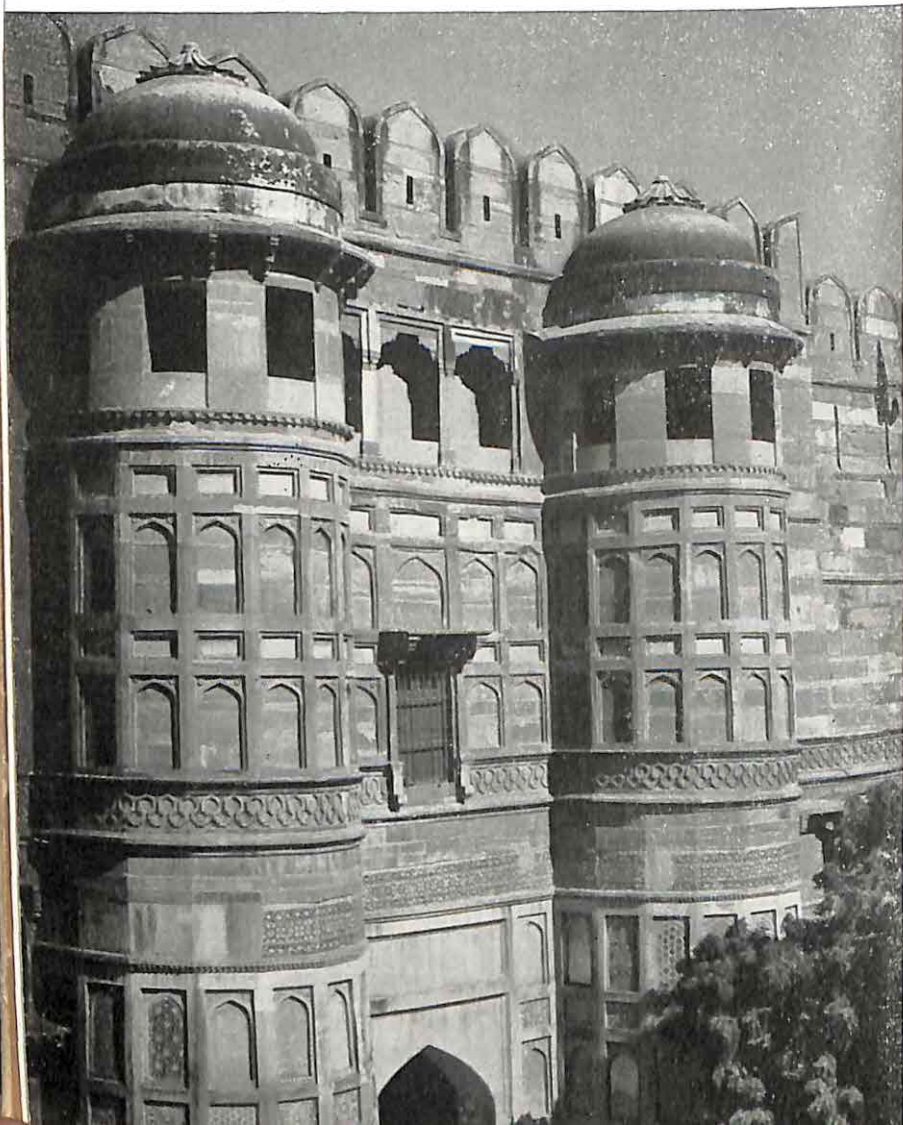


It is believed that Shah Jahan had an idea of building a mausoleum of black marble for himself, across the river, and the two were to be connected by a bridge. The grandeur of conception and the reach of imagination are truly staggering. The position of the cenotaphs in the Taj—with the queen's in the centre—and the French traveller Tavernier's account, have fairly established the emperor's intention. But the vision never materialized and Shah Jahan, the visionary, spent the last days of his life as his own son's prisoner, looking sorrowfully on the Taj and dreaming of what had been.

The Fort : About 3 km. from the Taj Mahal stands the fort of Agra, on the right bank of the river Yamuna. Originally built by Akbar, today it represents the efforts of successive generations, principally of Shah Jahan who rebuilt the greater portion.

The Fort is a vast, massive structure, in shape an irregular semi-circle, its enclosure wall consisting of a solid sandstone rampart

AGRA FORT—Amar Singh Gate



about 21 m. (70 ft.) in height and not less than 2 km. in circuit. The main entrance was through the Delhi Gate, a commanding structure with two broad octagonal towers joined by an archway. Inlaid patterns of white marble against warm red sandstone lend not only effective ornamentation but a great deal of attraction to this solid, purposeful structure. The back of the gate presents an elegant facade. The Amar Singh Gate is, however, the only entrance now. There is told a tale of a heroic feat about the nobleman after whom the gate is named—but history does not support romance.

The Jahangiri Mahal : Inside the fort there is little that remains of Akbar's day. Akbar is said to have built many an edifice in the Gujarat and Bengal styles, but most of these were demolished by his grandson Shah Jahan sixty-five years later. The Jahangiri Mahal, however, escaped demolition and presents an interesting example of the influence of the Hindu style in the early days of Mughal architecture. There is a wealth of ornamentation here; the arch is absent, stone beams finding support on brackets. The arrangement of compartments lacks the symmetry of Mughal buildings. Carvings on stone, though worn away in many places, are rich and beautiful. The Jahangiri Mahal is believed to have been the residence of the heir-apparent and his family. Hence the name.

The other buildings inside the fort are strikingly different from the Jahangiri Mahal. Marble, symbol of the luxurious and sumptuous age of Shah Jahan, is very much in evidence, and there is a maturity, a polish and a splendour in the building art. With a change of material came a change in treatment. Marble being decorative in appearance required more restrained and delicate ornamentation, which inlaid patterns in coloured semi-precious stones began to provide. Another striking change was the change in the shape of the arch, the curves of which now became foliated.

Diwan-i-am : Shah Jahan did not carry out all his innovations at once. Akbar's buildings were demolished and new ones put up intermittently throughout his reign. The first building to come up under Shah Jahan's guidance was the Diwan-i-am, the hall of public audience, in 1627, the year Shah Jahan ascended the throne. This is an early example of the transition from stone to marble. The Diwan-i-am is situated on the eastern side of the great court of the palace and consists of large chambers open on three sides. The floor and the roof are of red sandstone, the latter resting on three rows of arcades. The pillars plastered with stucco are so highly polished as to create an illusion of marble. The hall on one side is backed by a wall, in the middle of which is the Jharokha—the balcony where the Emperor appeared every day to hear grievances and petitions. This alcove is highly decorative and ornate with marble walls and beautiful workmanship of inlaid stones.

Diwan-i-khas : The Diwan-i-khas or the hall of private audience, a beautiful white marble pavilion, is famed for its graceful double columns in marble. The elegance of form and fluid lines of the

double pillars present examples of the highest architectural excellence. The marble window screens in the inner chamber, the restraint and surpassing merit of carving of details, are notable achievements.



Musamman Burj: From the Diwan-i-khas a doorway leads to the Musamman Burj which has been poetically described as 'hanging like a fairy bower over the grim ramparts'. It is popularly known as the 'Jasmine Palace' because of the flowers in delicate mosaic. Here lived the Empress, the richly decorated pillars, the fine lattice-work screen in marble and the beautiful burj, a fitting background for the grace and beauty of Shah Jahan's consort. In this pavilion died the captive Emperor, with his gaze fixed on the shrine of his companion.

The Machhi Bhavan (Fish Palace) which has the two bronze gates brought by Akbar from Chittor; the Nagina Masjid, or Gem Mosque, like a beautifully cut and polished gem; the Meena Bazar where goods were displayed for royalty; the Sheesh Mahal (Palace of Mirrors); the Khas Mahal, or the Private Palace, residence of ladies of the royal household, comprising pavilions, gardens, fountains and paved walks, its profuse and gorgeous decoration now to be seen only in a portion of the ceiling renovated by Lord Curzon—these are all buildings of imagination and skill, some quite remarkable in conception and execution.

The Moti Masjid: But the Moti Masjid, built in the year 1654, is matchless in elegance and grace. Skilful use of flawless material, lovely proportions and flowing lines, graceful kiosks, arcades and cloisters, the austerity of ornamentation, the subtle effect produced by the raising of the drums of the central dome in relation to those on the sides, endow the building with a rare atmosphere of peace and chastity. The contrast with the red stone outside does not dazzle, it elevates the spirit—so refined is the beauty of this marble creation.

Itmad-ud-daulah: The tomb of Itmad-ud-daulah, the father of Jahangir's beautiful queen, Nur Jahan, built by her in 1626, stands in a class by itself, the feminine mind behind its conception asserting itself in the stress on delicacy, finish and artistry rather than on size. Surrounded by a formal garden of green lawns, flagged pathways, tanks and fountains, with tall cypress trees placed against gateways of red sandstone to give added effect, the mausoleum stands peaceful and elegant.

The tomb, built entirely in marble, is profusely embellished both outside and inside with inlaid patterns of semi-precious stones. The familiar dome of Mughal architecture is absent; inside an octagonal

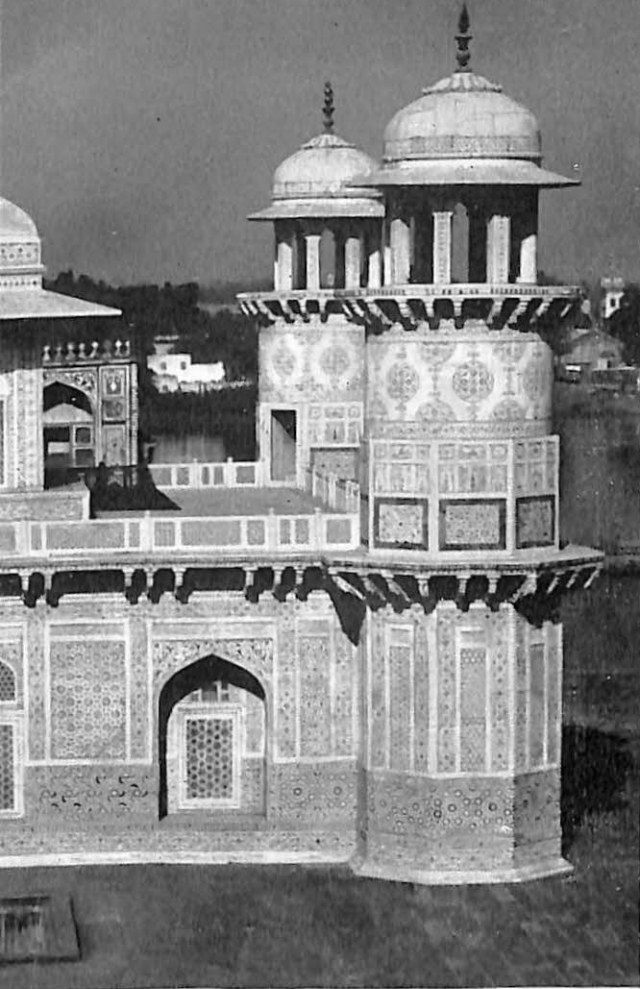
AGRA FORT—*Pearl Mosque of chaste, white marble
built by Shah Jahan*





tower rises from each end of the square platform, and a small pavilion, with a curved ceiling like a canopy, is seen above the roof of the central structure. The mausoleum is noted for its elaborate ornamentation which though intensive is yet subdued. There is little relief work, most of the surface being covered with inlaid stones, lending charming, delicate hues to the white marble.

While Jahangir gave attention to miniatures in art, his queen created this miniature in architecture, an example of matchless refinement, rare artistic achievement in details of ornamentation—and of filial devotion.



AGRA—Itmad-ud-daulah's Tomb, the first Mughal monument built entirely of marble and inlaid with semi-precious stones to form exquisite patterns. It was the forerunner of the Taj.

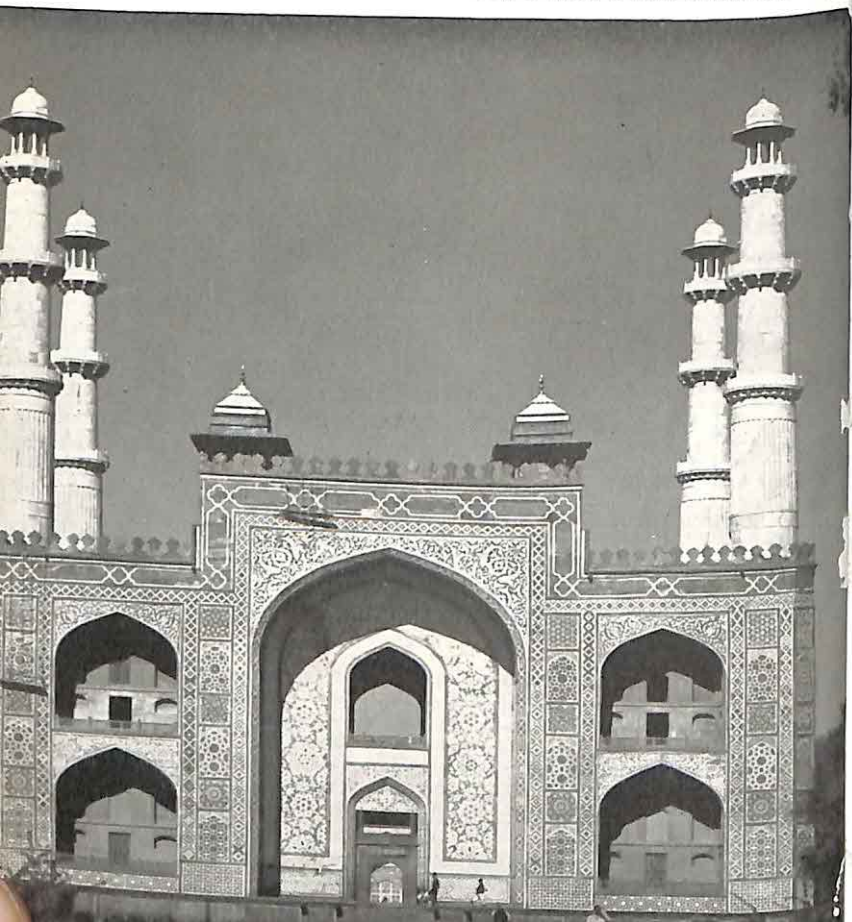
Two other interesting but comparatively minor monuments of Agra are the Jami Masjid and the Chini-ka-rauza. The Jami Masjid faces the Delhi Gate of the fort and is associated with the name of Jahanara, Shah Jahan's daughter, who shared his captivity. The masjid is small but distinctive and considered an accomplished product of the Mughal School. The Chini-ka-rauza was built by Shah Jahan's Prime Minister, Afzal Khan. The mosaic work in glazed blue tiles is its principal attraction.

The mausoleum at Sikandra, resting place of the greatest of the Mughals, is as unusual, complex and magnificent as the character

and personality of Akbar himself. The scheme of the structure is grandiose, but Akbar himself is believed to have been responsible only for the general plan and situation, most of the construction work having been carried out during the reign of his son Jahangir.

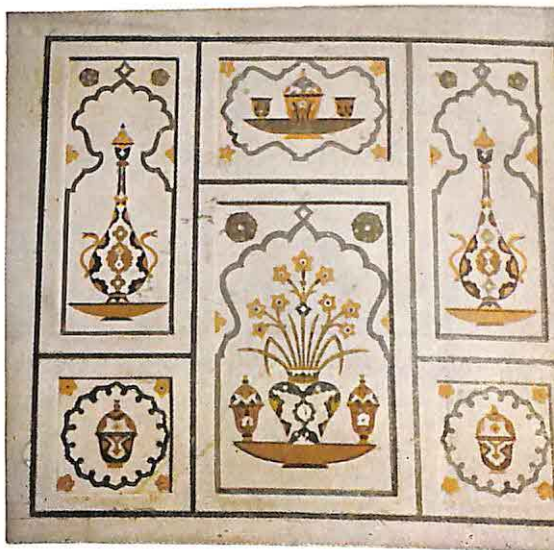
The mausoleum stands in a garden of huge proportions, and is enclosed by a wall. In the middle of each side of the wall is a gateway, three of them being false gateways having been added only for sympathy, the main entrance being from the south. A

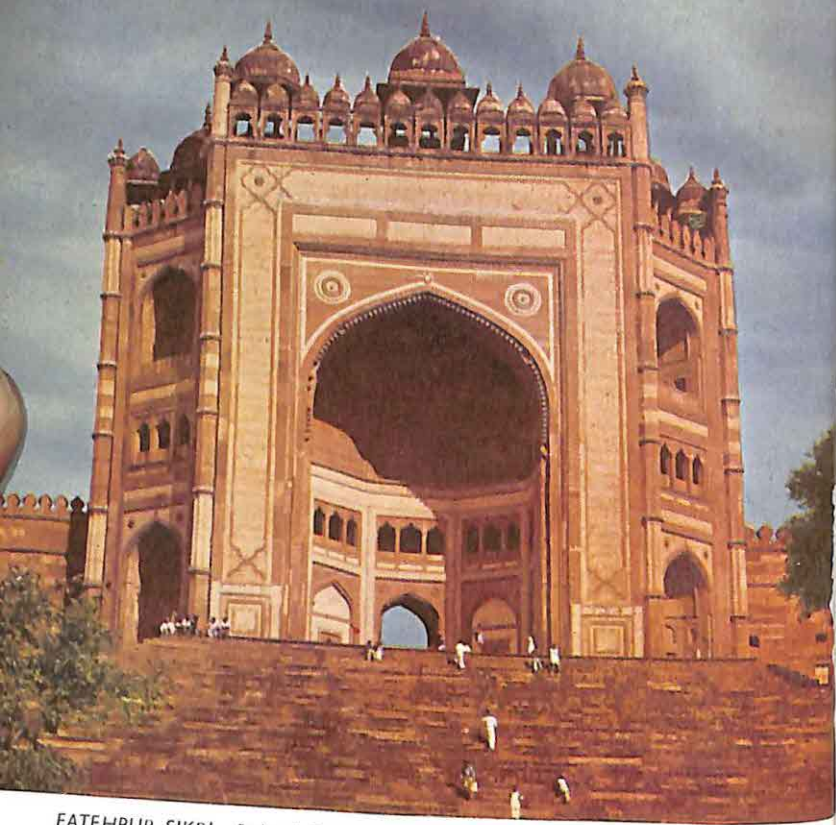
AGRA—Gateway to Akbar's Tomb at Sikandra





Specimens of exquisite
inlay work from Itmad-
ud-Daulah's Tomb





FATEHPUR SIKRI—Buland Darwaza, the most stupendous gateway in India

graceful marble minaret rises from each corner. It appears for the first time in the architecture of northern India—but in a most graceful, finished form.

The tomb is a stupendous square structure, each side 98 m. (320 ft.), and rising in several storeys in the shape of a low, truncated pyramid. The major portion of the building is in red sandstone, the final storey alone being of marble. There is quite a difference in the conception of the ground and the upper storeys, the character of the scheme changing from powerful to fanciful. Therefore, the view is held that the foundation storey was built by Akbar and the rest by his son.

Akbar's actual tomb is in a chamber reached by sloping corridors. The ceiling was elaborately and gorgeously ornamented, a portion having been restored to give an idea of the original.

The topmost storey of white marble, with perforated lattices forming the cloisters of an open court, the exquisitely carved cenotaph in the centre, slender kiosks rising at each corner, is a fine achievement. At the northern end of the cenotaph is a marble pedestal which, according to tradition, supported the world-famous diamond, the Koh-i-noor.

FATEHPUR SIKRI



Some 37 km. (23 miles) south-west of Agra lies the deserted capital of Akbar, built in a miraculously short time and destined to have an almost equally brief span of life. Fatehpur Sikri is approached by an excellent road and, after the Taj, is the most important item on the itinerary of any visitor to Agra.

Lying astride a rocky ridge, this City of Victory, built almost entirely in red sandstone, presents an unforgettable spectacle of splendour—and desolation. The various buildings of the erstwhile capital stand beautiful and proud even in their rejection, the warmth of the material lending them a glow which forbids entry to feelings of pity and awakens only a nostalgia for the past and a desire to walk through the courts vibrant with life, dominated by the personality of the monarch. It has been said that the city was built on a despot's whim; rather it would seem like a lofty dream which was realized with impatience and without due care to mundane necessities and demands of political circumstance.

The incident concerning the choice of the site is interesting. A muslim saint, Sheikh Salim Chishti, lived in a cave in the village of Sikri. Akbar, hearing of his renown, asked him for the blessing of a son, and when the son was born not only was the child named Salim, the site for a mighty and ambitious project—a new city—was chosen near the residence of the saint. The tomb of this holy man is one of the most beautiful sights in Fatehpur Sikri. The new capital had to be abandoned mainly on account of scarcity of water.

Fatehpur Sikri was never intended to be anything more than a ceremonial capital from where, if pressing need arose, the court could retire to the Fort at Agra. Here, if one were to let the imagination slide back a few centuries, one could join the throng of noblemen and attendants, poets, philosophers and musicians, beautiful princesses, lovely ladies, handsome princes—and savour the enchantment of Fatehpur Sikri as it was conceived and brought to life—for a short but momentous spell.



FATEHPUR SIKRI—From his throne on this elaborately carved lotus pillar in Diwan-i-khas, Emperor Akbar used to preside over religious discussions.

The buildings in Fatehpur Sikri can be divided into two categories, the religious and the secular. On the one hand is the imposing Jami Masjid with the most stupendous gateway in India, the Buland Darwaza, and that exquisite gem, the *dargah* of Sheikh Salim Chishti within its courts. On the other are the many and varied secular buildings—the Diwan-i-am, the Diwan-i-khas, Jodha Bai's palace, Birbal's house, Mariam's house, house of the Turkish Sultana, and the Panchmahal. In the variety of buildings, a variety of styles are to be found, since craftsmen representing many schools were probably employed for the buildings to be completed with the extraordinary speed desired.

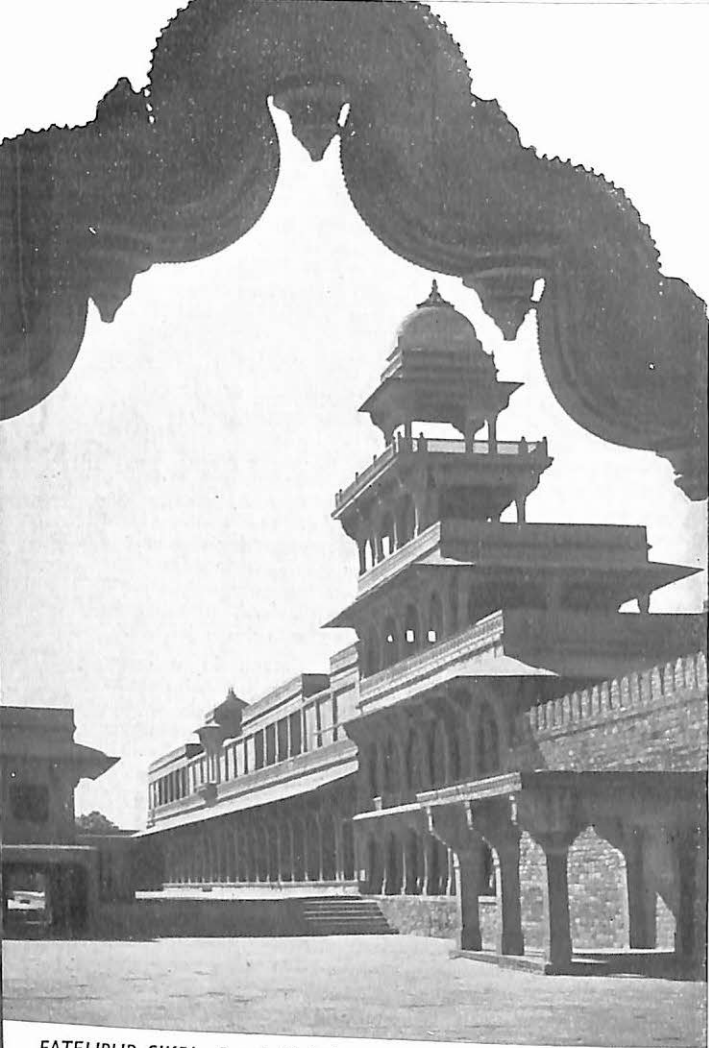
The visitor enters first the Diwan-i-am, the Hall of Public Audience, an extensive quadrangle. The Diwan-i-khas, or the Hall of Private Audience, is one of the most whimsical buildings to be seen anywhere. From the outside it appears to be a double-storeyed structure with a plain exterior, but inside it has a touch of the bizzare. The hall is divided at about half its height by a gallery on brackets running round the sides. Other narrow galleries run diagonally from corner to corner, meeting at the centre—in a circular platform. The entire construction is supported on a unique cluster of brackets forming the capital of a column rising from the ground. It is said that Akbar used to sit on the circular platform, presiding over his 'dominion over the four quarters', listening to discussions on religious matters and consulting with his ministers.

Two other buildings, somewhat whimsical, though in a lesser degree, stand close by the Diwan-i-khas. These are the Astrologer's Seat and the Panchmahal. The Astrologer's Seat is noted for the large, elaborate struts which support the roof and which resemble the Jain temple-architecture of Western India. The Panchmahal is a pyramidal structure of five storeys planned after a Buddhist *vihara*. The first floor is remarkable for its columns, each elaborately carved and wholly different from the others.

Among the residential palaces, the largest and most notable is Jodha Bai's. All the rooms face the inner courtyard, entrance being through a guarded gateway having 'staggered' doors. Hindu influence on the architecture of this palace is very pronounced, particularly in its carved decoration and design of niches and brackets. Colour is added in places through the application of blue glazed tiles to some roofs.

In comparison, the houses of Mariam and the Turkish Sultana are simple structures, but in the wealth of decorative treatment they are singularly distinctive. Mariam's House is an unpretentious building, but traces of the remarkable murals with which the interior was ornamented can still be seen. The Turkish Sultana's House is even more modest, but the highly refined quality of embellishments make it a rich and fitting abode for a queen. Every wall inside and out is chiselled into exquisite patterns.

Another outstanding residential building is Birbal's House, in two storeys. Not only for the harmony of Hindu and Muslim influences in architecture, but even more for the decorative details of the carv-



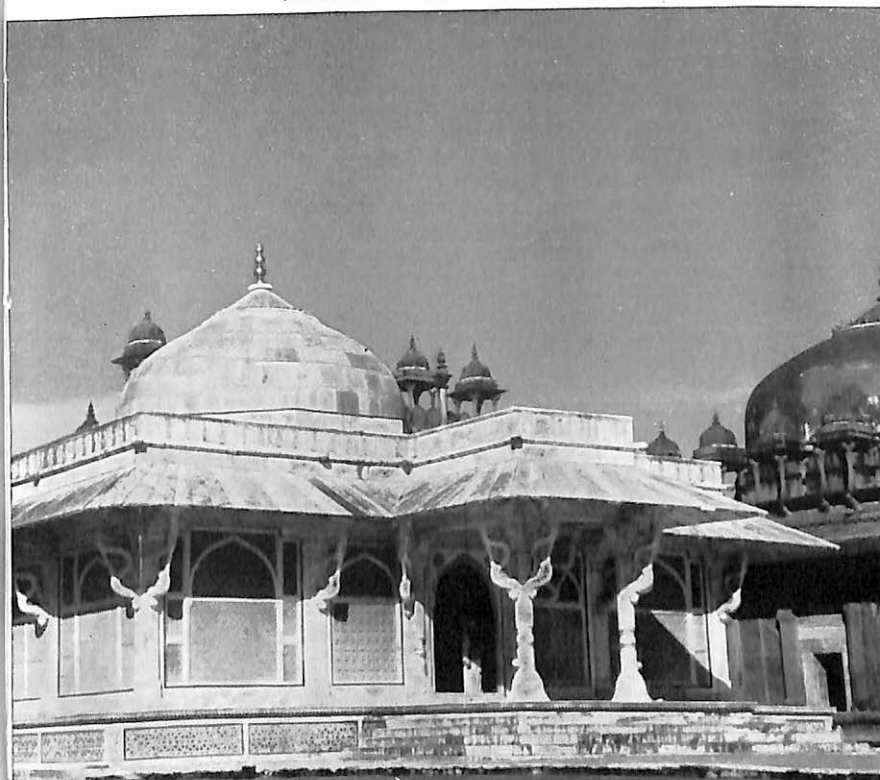
FATEHPUR SIKRI—Panch Mahal, a palace built like a Buddhist vihara

ings, the beauty of the ceilings, the exuberance of ornamentation highlighted in the brackets, is this ministerial residence of the celebrated wit of Akbar's times striking in effect.

The Jami Masjid with its majestic gateway is, however, the most imposing building in Fatehpur Sikri. It was the first of the congre-

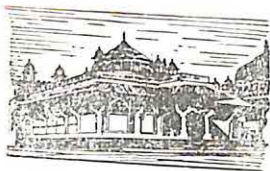
gational mosques which furnished the model for later buildings. The difference in the architectural treatment of the religious and the secular buildings is quite pronounced, the secular construction being mainly trabeate and the religious arcuate, the carvings of the former being replaced by inlaid marble in the latter. The mosque originally was a perfectly symmetrical conception covering a rectangular area of 137 m. by 165 m. (438 ft. by 542 ft.), the inner courtyard producing an effect of unusual spaciousness. Shortly afterwards, three additions were made which have added to the interest but disturbed the regularity and sweep. The first of the additions was the tomb of Sheikh Salim Chishti, the beautiful marble structure on the north side of the quadrangle, the second was the Buland Darwaza which is magnificent and quite overwhelming, and the third was Islam

FATEHPUR SIKRI—*Salim Chishti's Tomb, with inlay work in mother-of-pearl, has the appearance of a delicate casket*



Shah's large tomb which caused the entrance gateway on that side to be closed.

In design, the mosque is conventional; on the three sides are pillared cloisters, ornamented above by a row of small kiosks with the sanctuary occupying the western end. The sanctuary is not merely a hall, it is a self-contained place of worship, the nave, aisles and chapels producing an elegant unity. The interior is beautiful in design and arrangement, the grouping of pillars in the wings forming a long vista.



In striking contrast to each other are the Buland Darwaza and the tomb of Salim Chishti, the one a symbol of power and majesty, the other as delicate a piece of artistry as conceivable. The tomb is of chaste, white marble, the almost fragile quality of material lending it a strange charm and beauty. There is nothing remarkable in the general arrangement of the tomb,

but it acquires a silvery, ethereal quality standing in the midst of massive red sandstone. Among its distinctive features are the unusual, ornamented pillars on the outside which give more an 'appearance of carved ivory than of chiselled marble'; the wooden canopy inlaid with ebony and mother-of-pearl; and the pierced screens of the verandah.

The Buland Darwaza, an immense, spectacular gateway dominating almost the entire city of Fatehpur Sikri, was built by Akbar to commemorate his victorious campaign in the Deccan. It rises to the impressive dimensions of 54 m. (176 ft.) from the bottom of the steps to the top. The height from the platform to the top is 41 m. (134 ft.). The entrance gateways were a characteristic of Mughal architecture and this is by far its loftiest and most magnificent example. It symbolizes force, power, vigour and majesty and none can fail to be impressed by the overwhelming strength of the edifice.

The last glimpse of the city should be taken in the evening when, in the light of the setting sun, it presents a picture of glowing embers—warm, beautiful and transient.

MATHURA AND VRINDABAN

KRISHNA'S LAND—BRIJ-BHOOMI

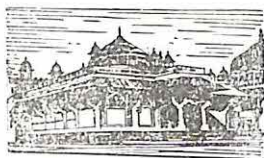
Few place-names could claim anything like the rich cultural and historical associations that the name Brij-or (Vrij)-bhoomi does; but the name was given by geography, not history! The territory to which it is applied—the districts of Agra and Mathura and a portion of the erstwhile princely state of Bharatpur, now within Rajasthan—is not comparable to the famous Ganga-Yamuna do'ab (the land between the two rivers) in fertility: indeed it may even be described



MATHURA—River-front

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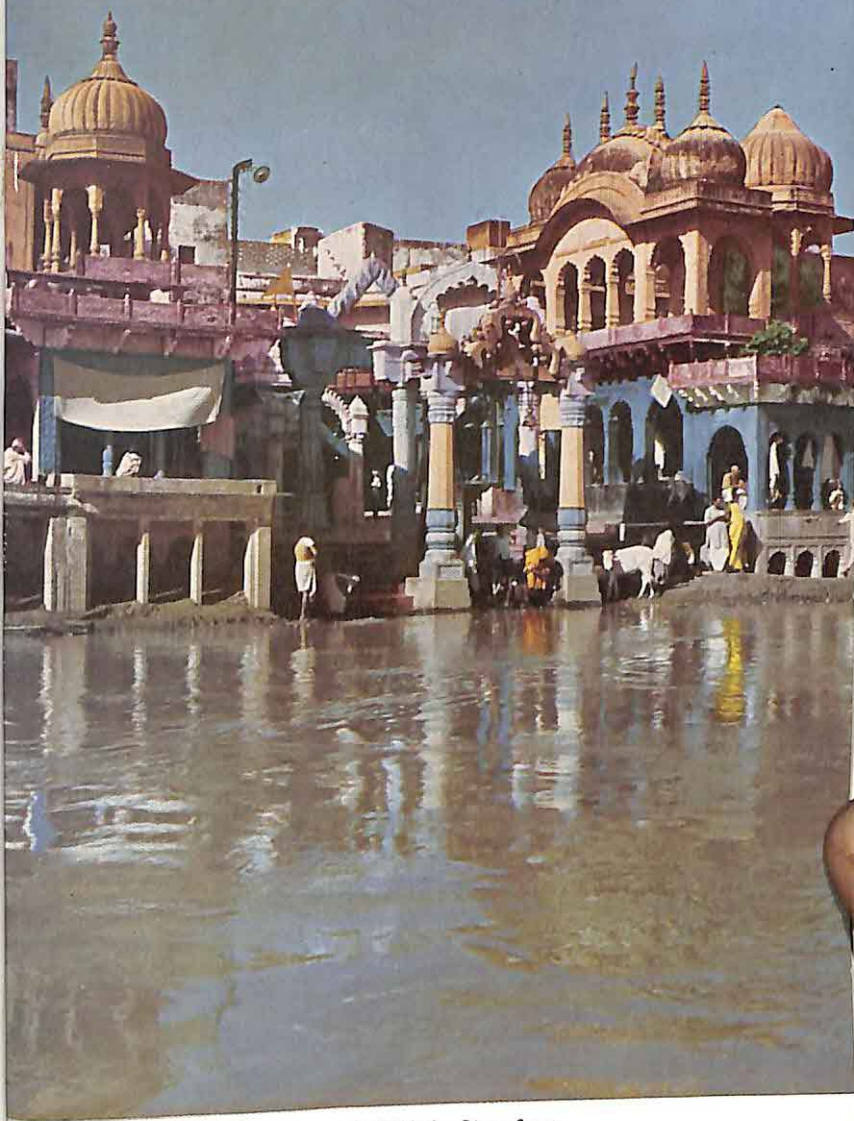
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MATHURA—River-front



A Kathak dancer from Lucknow. The metropolis of Uttar Pradesh is a famous centre of dance and music.

as unfairly treated by nature. For the major portion of the year the Yamuna shrinks to the dimensions of a rivulet 'meandering through a waste of sand'. In the rains it assumes the look and character of a mighty, swollen stream. The land, for the most part, is unfertile, broken by deep and extensive ravines and cut up by small channels leading to the deeper hollows. Elsewhere, the surface soil has been so washed or blown away as to scarcely leave enough mould for the seed to germinate. Not unnaturally, therefore, much of the territory has been given over to grazing, and cattle-rearing has come to be the traditional occupation of the countryside. It is, therefore, geography that has given to the area the name which history has made famous—*Vrij* in Sanskrit means a station of cowherds!

Krishna, the divine cowherd, dominates the area. This is, of course, sacred land—Mathura is listed among the seven great cities to see which is to acquire untold spiritual merit. A circuit encompassing the city of Mathura and the townships and villages of Vrindaban, Barsana, Gokul, Govardhan, Mahaban and Nandgaon—names that are music to the ears of the devotee of Krishna—is *Brij-mandal* the scene of Krishna's early life. Here is cherished the memory of the adorable and attractive Krishna; the Krishna of song and dance, legend and drama. Here, in a Mathura prison-cell, took place the birth of Vasudeva's son. Here is the Yamuna across which the new-born babe was conveyed to Yashoda and safety, before King Kansa of Mathura could learn of the birth of the much-dreaded nephew who had been mentioned as his destined slayer. To destroy him at birth was, therefore, Kansa's firm determination. Here, in the villages around the place, the very earth and air and water seem to bear the imprint of Krishna, the wondrous babe, the truant child, the ring-leader of his band of naughty young cowherds, the mischievous lad with the innocent look and lovely smile. This is where Krishna led his cows out to the meadow; this is where he used to stand under the beautiful *kadamba* tree and play his favourite flute and hold all listeners spell-bound and enthralled. It was here that Krishna and Radha loved, and laughed—and parted. Here grew up a tradition of love-poetry which is immortal and immeasurable, as a literary and cultural influence.

Brij-bhoomi may not claim the Krishna of the *Bhagavad Gita*, but the many-splendoured personality of Arjuna's friend, philosopher and guide was amply revealed to the world before he left his homeland. For it was in Brij-bhoomi that he slew Pootana and humbled the fearsome Kaliya, beat and battered Chanoor and Mushti and, to clinch everything, killed Kansa and liberated his oppressed subjects. It was in Brij-bhoomi that Krishna was seen as the champion of the harassed.



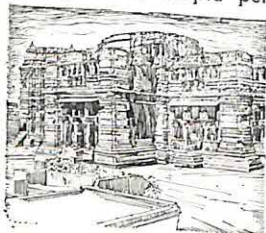
This is the land where the Hindu imagination has registered its greatest triumphs.

MATHURA

The principal city in *Brij-mandal* and a sacred spot of outstanding importance in the eyes of the Hindu, Mathura is also a busy, bustling town. Situated on the right bank of the Yamuna, a mere 56 km. (35 miles) from Agra, it is an important railway junction—not only for its pilgrim and tourist-traffic. It lies on the National Highway from Delhi to Bombay—145 km. (90 miles) from the former—and is connected with all the popular pilgrim-centres in the area by means of excellent, metalled roads.

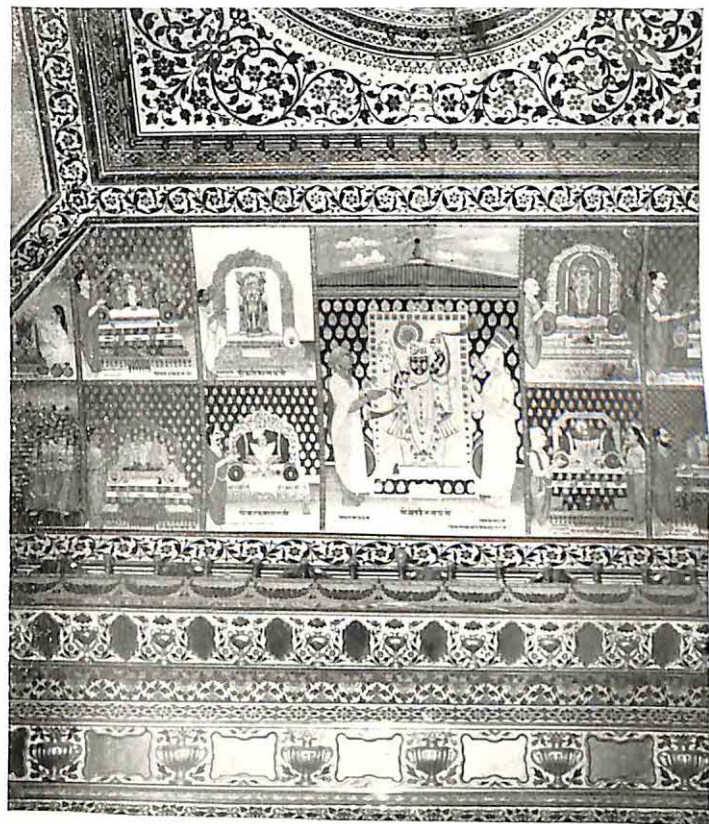
History: Like that of many another important religious centre, the ancient history of Mathura too is indistinct around its edges, where what may be labelled 'history' is not easily separable from that which is suspected to be 'legend'. But what is certainly a historical fact is that Mathura was a well-known city in Mauryan times. Her situation in the heart of Madhyadesa, and her fame as a great pilgrim-centre and thriving town of the Hindus, made Mathura particularly vulnerable to foreign attacks, and it is nothing to be surprised at when one is told that the composite cultural pattern of *Brij-bhoomi* is the result of the impact of a variety of cultural visitations. Mathura was successively entered and over-run by Greek, Parthian, Saka-Kushan and, repeatedly, by Muslim invaders, and the resultant irony of her situation is that even though she boasts of being older than recorded history, there is little of hers that has remained undamaged and unaltered through her many ups and downs of fortune.

And what a harvest the vandals must have reaped! It was as early as the first and second centuries after Christ that Mathura had become 'the richest emporium of images and sculptures in northern India'—statues of several Hindu gods and goddesses and, probably, the images of the Buddha and Bodhisattvas being carved here for the first time. Kushana railing pillars, discovered in large numbers in and around Mathura city, occupy an important place in the sculptural art of India. Worthy of particular mention is the Mathura sculptor's artistic skill in portraying the female form with great imagination and delicacy. Passing from the rule of the Kushanas to that of the Guptas, Mathura still retained her artistic eminence, and some of the finest specimens of the Mathura school of sculpture belong to the Gupta period.



fairs and festivals, music and dance, is due to the great revival under Akbar's rule.

The golden age of Mathura—if the legendary period of Krishna be excepted—was in the reign of Akbar when, on the crest of a great wave of cultural renaissance, Mathura produced or attracted some of the greatest personages in the fields of religion and philosophy, poetry and music, art and architecture. Much of the credit for Mathura being as rich as she is today, in the romance and gaiety, colour and beauty, of her



MATHURA—Fresco paintings adorning the ceiling of
Dwarkadhish Temple

Today there is enough in Mathura to gratify the most insatiable of sight-seers. The attractive spires of her temples are visible from a distance. At closer quarters the eye is soothed by the beautiful marble galleries adjoining her crowded bathing-ghats. Close to them are her temples—hundreds of them. And, among them, stands Aurangzeb's red stone mosque, built on a lofty site in 1669. The mosque marks the site of what is believed to have been Krishna's birth-place—in Katra Keshav Deva.

The most celebrated of Mathura temples is the one known as Dwarkadhish, in the heart of the city. This large shrine was built in 1814 by a Gwalior merchant and has acquired a certain prestige despite its relative newness.



MATHURA—A finely-carved stone image from the Museum. This 5th-century representation of the Buddha is celebrated for its grace, dignity and serenity of expression.

A four-storeyed edifice, some 17 m. (55 ft.) tall, commemorates the *sati* (self-immolation on the dead husband's funeral pyre) performed by the widowed queen of Bihari Mal of Jaipur. Known by the name of Sati-Burj, this slender quadrangular tower of red sandstone was built in 1570 A.D.

Gita Mandir, built like the Birla Mandir of Delhi, just outside Mathura and on the way to Vrindaban, is worth a visit—for the attractive painting and carving and the beautiful idol of Krishna.

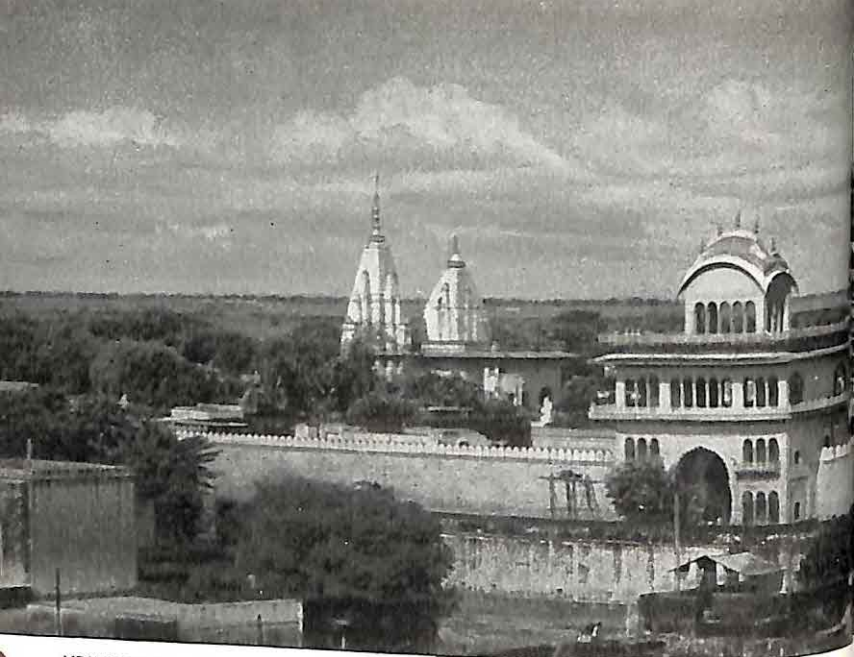
Worth a look is also the Juma Masjid with its four tall minarets. Built in 1661, the mosque is in the heart of the city and contains traces of bright coloured plaster mosaic with which the minarets and parts of the building were originally veneered.

Vishram (Rest) Ghat, the best-known of Mathura's bathing-ghats and also about the best-looking, is so called because of the belief that Krishna rested here after slaying the tyrant Kansa, ruler of Mathura.

The famous Archaeological Museum at Mathura, contains some 10,000 antiquities in the form of sculptures, terracottas, pottery, inscriptions and bronzes. For the study of Kushana history and art there is no place as well equipped. There are exhibits belonging to pre-Mauryan as well as late medieval times, and all the intervening ages. They include, besides Buddhist, Brahmanical and Jaina images, a number of early Yaksha and Naga statues. The coin collection consists of silver and copper punch-marked, Indo-Greek and Scythian, Kushana and tribal coins as well as a few gold coins of the Kushana and Gupta emperors.

Hardly less worth seeing is the famous *Ras-lila*, colourful, traditional dramatic performances which may best be described as musical miracle-plays, woven around the most popular incidents of Krishna's life. Of Mathura's many great occasions the most important are the *Janmashtami* (the birth anniversary of Krishna) and *Holi*, north India's popular spring festival of mirth and merriment, when Mathura's streets are thick with crowds of revellers and the air is rent with laughter and loud-pedal music, while a ceaseless stream of visitors keeps pouring in and out of lavishly decorated temples filled with incense fumes and the hum of religious hymns. Time and again, a batch of worshipping priests blows the shrill conches and the joyous crowds shout with gusto and exultation: *Krishna Bhagwan ki jai !!*





VRINDABAN—A general view of the temple-city sanctified by Lord Krishna

VRINDABAN

Ten kilometres (6 miles) north of Mathura, on the same bank of the Yamuna, lies the celebrated town of Vrindaban, almost as closely associated with Krishna as Mathura itself. Indeed, one hardly speaks of Vrindaban alone : to the devout Hindu, Mathura-Vrindaban connote a unified image of untold beauty and religious sanctity. What is comparatively a matter of detail is that Vrindaban is believed to have been the stage on which Krishna performed his famous romantic and sportive roles. Unlike busy Mathura, Vrindaban seems perpetually to be dreaming and, imaginatively, re-living its romantic past. There are hundreds of shrines in the town, as also numerous ghats and several sacred tanks, of which the one called Brahma Kund and another named Govinda Kund are the most highly venerated.

The most famous as well as the finest temple in Vrindaban is that of Govinda Deva, dating from 1590. It is a huge, cruciform, vaulted building of red sandstone with a nave 30 m. (100 ft.) in height and breadth. The wall is 3 m. (10 ft.) thick on an average and is built in two stages, the upper being a regular triforium.



LUCKNOW

Lucknow is perhaps the most romantic of capital towns in India. There is no city which exudes such an aura of heroic futility, of vanity and splendour, where a lingering nostalgia for things past finds such frequent and warm expression, where it is simple to turn back the pages of history and look into the colourful days of the Nawabs, through the eyes of some old character who claims to have personal knowledge of court customs, secrets and intrigues. For the impatient youth Lucknow is decadent—he would fain grip Lucknow by the shoulders and shake it out of its complacent self-conceit. But for the majority of Lucknow-ites the city has charm unrivalled, and they would not have it spoilt by any streamlined modernization. One may find here not only the footprints of recent history but a distinct culture, a way of life which combines in itself formal, courtly manners, delicate, exquisite artistry, superb craftsmanship, the art of conversation cultivated to the highest degree and an air of ease and abandon in the enjoyment of pleasures.

Situated on the banks of the river Gomati, the major portion of the city is to the south of the river, but the University and some newer localities are on the north bank, the two parts being con-

nected by several bridges. The Gomati, a stream of no great dimensions during the winter and summer, may turn into a veritable fury during the rainy season.

It is claimed that Lucknow was founded by Lakshmana, the younger brother of Rama, the hero of the famous Hindu epic, the *Ramayana*. The old name of the city is said to be Lakshmanapur, or Lakshmanvati, which through usage down the centuries has been corrupted into Lakhnau—Lucknow. There is a mound in the centre of the city which is still popularly known as Lakshman Teela. Others trace the origin of the name to Lakhna, a Hindu architect said to have been employed in the building of the city in medieval times. Whatever the origin of the name, Lucknow, as we know it today, was built by the Nawabs of Awadh (Oudh) starting with Muhammad Amin Sa'adat Khan in the eighteenth century. Sa'adat Khan, a Pers'ian merchant, was appointed Governor of the province of Awadh by the Mughal Emperor Muhammad Shah, in recognition of valuable services. The Mughal Empire was very much on the wane at the time and Sa'adat Khan was easily able to establish a line of *de facto* rulers, known formally as 'Nawab Wazirs'. One of them was Safdar Jang whose tomb can be seen in Delhi near the air-port bearing his name.

Lucknow had a fair amount of prominence in the early days of the Nawabs, but it was not the capital city of Awadh. It was Asaf-ud-daula who made it his capital, and he was the real builder of modern Lucknow—not only of its architectural beauty but of the glory and brilliance of the court, of culture and literary traditions, of the many parks and gardens which give the city its fresh and smiling appearance of verdant spaciousness. As the glory of the Mughal court faded and the empire disintegrated, so the court of Lucknow shone and increased in magnificence. Many poets, artists, musicians, courtesans and craftsmen gave up the dwindling lustre of Delhi and came to take their places in the resplendent and beautiful court of Lucknow.



The Nawabs ruled at Lucknow till 1856 when the last of them, Wajid Ali Shah, was removed from the throne by the British. Wajid Ali Shah is a tragi-romantic figure. His love of the fine arts, particularly of music, dance and drama, earn for him a soft corner in the hearts of people. He was, nevertheless, enveloped in idle gaiety and lost in excesses—whether it was in the incessant playing of chess, long hours spent in the enjoyment of cock-fights and kite-flying competitions, or days and nights given up to the delight of music and drama.

Lucknow was one of the main centres of the events of 1857, and the British had to fight a most bitter and critical struggle here. Plenty of evidence of long sieges and hard fighting lies scattered over the city in the form of scarred walls and gaping ruins—the most prominent being the Residency, the once palatial residence of the



LUCKNOW—Rumi Darwaza, a fancy gateway belonging to the palmy days of the Nawab-wazirs



*A sequence from a dance-drama portraying the glory
of Lucknow under the Nawab-wazirs*

British representative. Tales of dramatic events, heroic deeds and scurvy betrayals, are still narrated, and hopeful searches for the lost treasures of the Nawabs, believed to have been hidden underground during those disturbed times, still continue.

Arts and Crafts : No picture of Lucknow can be complete without a mention of its arts, crafts and other evidences of good living. The most famous product of Lucknow's arts and crafts is the *chikan*—exquisite embroidery on muslin or other varieties of fine cotton. The motifs are generally traditional—mango-leaf, elephant, fish, birds—but there is a refinement in the quality of work which speaks of the fastidious taste of the patrons. The same refinement can be noticed in the clay-modelling. There is nothing crude or grotesque in the models produced by the skilled fingers of the Lucknow craftsman, whether the models are of fruits and vegetables, of characters seen in the Lucknow streets or of scenes from the day-to-day life of ordinary folk. Lucknow is famed also for another variety of embroidery—*Kamdani*—done in gold and silver threads. The vogue for this has gone out a bit and *Kamdani* now finds fewer patrons. The Nawabs who gave Lucknow its cultural pattern can naturally be expected to have possessed delicate palates too. It is not surprising, therefore, to find Lucknow boasting of its cuisine. Certain varieties of sweets still remain unbeaten. But not only did the Nawabs possess dainty palates, they appear to have cultivated the art of the gourmet to the extent of giving alluring names to foods. A local variety of mango, for instance, is called 'Samar Bahisht'—fruit of heaven !

The indigenous scents, somewhat strong and hoady, the many kinds of tobacco, the skilled artistry of the jeweller and the silver-smith—and many others—remain as evidence of a luxurious past over which the present loves to linger.

Places of Interest : But for those destroyed deliberately or in the normal course of fighting in 1857, buildings of old Lucknow have remained intact and well-preserved. Many of the old buildings today house modern institutions, resulting in a blending of the old and new which has a peculiar charm of its own. Architecturally the buildings are of no great significance, aesthetically many are unsatisfying. But what they lack in architectural beauty, they make up in legend and romance. The embellishments and flourishes might irritate one looking for purity of architectural design, but they would easily fit into a vision of the Nawabs' Lucknow conjured up with sympathy.

Bara Imambara : In the oldest part of the city, at the site of the fort—completely destroyed by the British in 1857—stands the Bara (great) Imambara, built by Asaf-ud-daula in 1784. From the architectural point of view this is the most satisfying of historic buildings in Lucknow—a large structure, simple in line, almost austere. Absence of flourishes lends it a dignity in keeping



with its religious purpose. The Muslim festival of *Moharram* commemorating the martyrdom of Ali and his two sons, Hassan and Husain, is celebrated here each year when the buildings are beautifully illuminated. Architectural principles by the designer, Kifayatullah, are quite intriguing. The main hall is vast, being over 15 m. (50 ft.) in height, 16 m. (53 ft.) wide and 50 m. (163 ft.) long, and yet no pillars or supports have been used; the weight of the building seeming to have been distributed cleverly through an intricate web of a maze woven above in the form of galleries and corridors. The terrace at the top commands a fine view of the city. In this *Imambara* lie buried Asaf-ud-daula and his wife.

LUCKNOW—Husainabad or Chhota Imambara



On one side of the Imambara is a good-looking mosque, on another a *baoli*. From the terrace of the Imambara can be seen Lakshman Tila, said to be the original centre of the city founded by Lakshmana. At the crown of the mound stands what is known as Aurangzeb's mosque, not of any special beauty, but with quite a striking sky-line.

Chhota Imambara: To the west of the Bara Imambara, beyond the Rumi Darwaza—the Turkish Gate, also built by Nawab Asaf-ud-daula in 1784—stands the Chhota (little) Imambara, properly the 'Husainabad Imambara'. This has much more of ornamentation and many more embellishments than the Bara Imambara, but does not equal the simple and stately beauty of the larger. Built by Nawab Muhammad Ali Shah (1837-42), it is situated at the end of a formal garden. The walls of the Imambara are decorated with inlaid verses in Arabic, above which are lined innumerable turrets and minarets. Inside, the hall glitters with chandeliers, coloured and white, gilt-edged mirrors, decorative, costly *tazias* and sundry knick-knacks—in great contrast to the near-bareness of the main hall of the Bara Imambara.

The Picture Gallery: Close to the Chhota Imambara is a red-brick palace, also built by Muhammad Ali Shah. On the first floor of this building, in a large room, are life-size portraits of the Nawabs of Awadh—not very remarkable pieces artistically, but having some historical value.

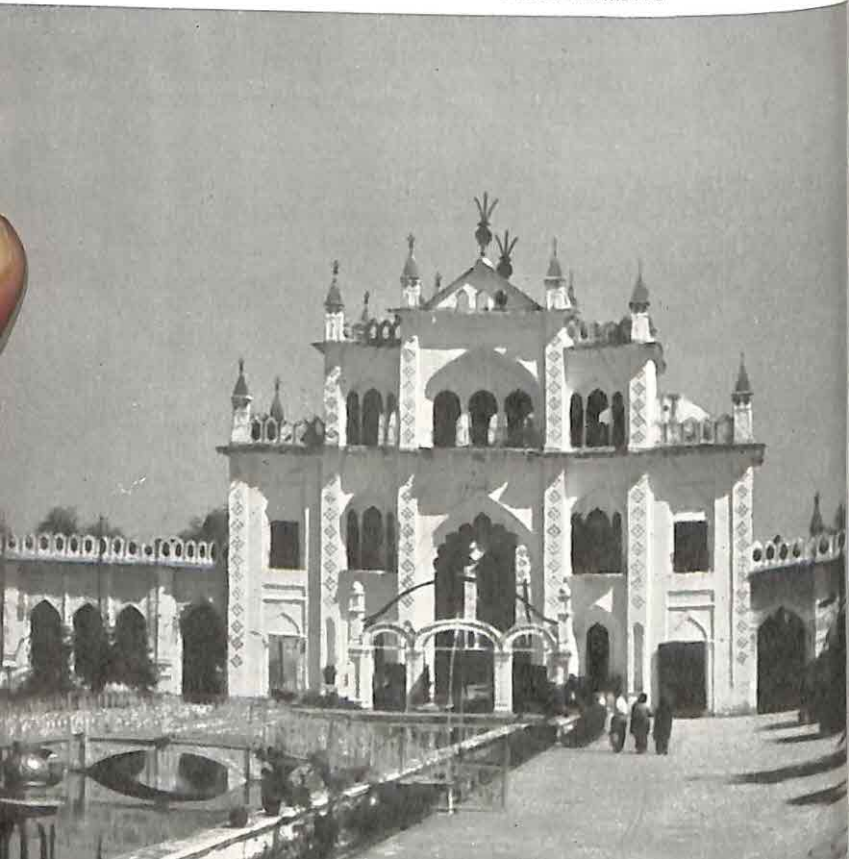
The Residency: Overlooking the river Gomati lie the ruins of the once-palatial residence of the British representative at the court of Awadh. It was constructed in 1800 for the British Resident and saw the worst of the bloody battles of 1857. Evidences of the long seige and desperate struggle are only too manifest. The ground on which the building once stood now forms a beautiful garden, an appropriate balm for wounded spirits and hurt sentiments. Memorial planks—of events and individuals—are strewn over the grounds. The basement rooms, the banquet hall and reception room provide points of interest. Many an old character can recount the history of those few months in words that not only help a vivid picture to rise before the mind's eye, but almost make one hear the boom of each cannon and the bang of each shot.

Martyrs' Memorial: In the centenary year of 1957 was put up this noble memorial, almost opposite the Residency, on the banks of the Gomati. A tall, stately column, unadorned and unyielding, stands in the midst of a small but well-maintained park in memory of those who lost their lives in the memorable struggle.

Among other places of interest might be mentioned Chhatar Manzil, a palace of old which now houses the Central Drug Research Institute; the Lal Baradari, which was once the place where the Nawabs were crowned by the Resident and which was the State Museum till quite recently; the Khurshed Manzil, built for the beautiful Begum Khurshed by Nawab Sa'adat Ali Khan, now the La Martiniere Girls' School; Shah Najaf, the mausoleum of Nawab Ghazi-ud-din of Ali, the son-in-law of the Holy Prophet; the tombs of

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Sa'adat Ali Khan and of his wife Khurshed ; Kaiser Bagh, built by the last Nawab of Awadh, Wajid Ali Shah, which includes the Safed Baradari and its park ; and La Martiniere, which is remarkable for its strange fusion of Eastern and European styles.

Among modern buildings, the most striking are the Railway Station, in Rajasthani style, and the Vidhan Bhawan with its imposing dome and broad facade.

Gardens and Parks : Lucknow can justly claim the title of 'City of Gardens'. The Sikandar Bagh, laid out by the last Nawab, is now the National Botanical Gardens. The Banarasi Bagh, with its Zoological Gardens, is a pride of the city. The Dilkusha, originally a hunting-lodge for the Nawabs, is now a popular picnic spot. Badshah Bagh, where the impressive buildings of the University are situated, was once a beautifully laid-out garden ; a discarded *hammam* (bath) and a *baradari* (open pavilion), are all that remain of it now. Besides the larger gardens and parks, Lucknow abounds in lovely avenues of shady trees, green groves, and well-maintained little public and private gardens.

Lucknow is also an important centre of learning and the arts. Besides the institutions housed in the old palaces which have already been mentioned, of special significance are the Bhatkhande University of Indian Music, named after the founder of one of the most important schools of Indian classical music ; the State Museum with its interesting archaeological, anthropological and art treasures ; the Mahatma Gandhi Medical College, the Birbal Sahni Institute of Palaeobotany ; the Government College of Arts and Crafts ; the

ALLAHABAD—Sangam, the confluence of three holy rivers—the Ganga, the Yamuna and the mythical Saraswati. The Sangam is a



Dar-ul-Nadwa, a renowned institution for the learning of Muslim theology, and several others.

The main shopping centres of the town are Hazratganj, Aminabad and Chowk, the last-named the oldest and Hazratganj the newest of the three.

ALLAHABAD

Nothing could be a more eloquent testimonial to the outstanding historical and cultural importance of the Ganga and the area around its confluence with the Yamuna than a map of Uttar Pradesh. The map would show, more clearly than anything else can, how close to each other Varanasi and Prayaga (Allahabad's ancient and still popular name), the two ancient as well as most important of Indian cities and also Hindu pilgrim-centres are. A mere 128-km. (80-mile) stretch to be covered by road or rail, and the pilgrim from Siva's eternal city, travelling westward, finds himself at the famous Triveni-sangam. This is where the Ganga receives the Yamuna and, according to the devout believer, the mythological Saraswati—hence the name Triveni (Triple-streams). Ganga and Yamuna are sacred enough, but the extra bit of sanctity that the invisible Saraswati adds to the Sangam (confluence) lifts Prayaga above all other spots held sacred by the Hindu. Prayaga is the *tirtharaja*—king of the *tirthas* (places of pilgrimage). Each the other's only serious rival, Varanasi and Prayaga together give to the region where they are situated, a special significance in the history of Hindu civilisation.



History : There is every reason to believe that the earliest Aryans coming into India chose the fertile and inviting banks of the northern rivers for their settlements. Later they spread to the Indo-Gangetic plain, forming settlements along the banks of the Ganga and Yamuna. In these settlements were organised and systematised the civilisation and culture and faith and philosophy of the Hindus. And the two most important centres, where the ancient thinkers and seers and creative artists collaborated to bring into existence what the world knows today as



Hinduism and the Hindu way of life, are still very much on the map of modern Uttar Pradesh.

Allahabad—of course by the name of Prayaga—is mentioned in the *Puranas* and in Valmiki's *Ramayana*. When Rama arrived at the *asrama* (hermitage) of the sage Bharadwaja, probably on the outskirts of Prayaga, the divine prince was walking on land that was within his father's domains. Later Prayaga passed out of the Kosala and into the Pataliputra empire and was probably visited by Asoka as well as Samudragupta. It was an important cultural centre in the time of Harsha the Great.

To Akbar, the ancient sacred city of the Hindus seems to have appealed strongly, for he not only stayed at Prayaga a long while, he also built a fort on the bank of the Yamuna, extended and gave the place the name by which it is known today. Akbar also made Allahabad the headquarters of a newly-organised administrative region under a governor, and the post of governor of the *suba* of Allahabad was held, first by Prince Danial and then by Crown Prince Salim, the future Emperor Jahangir.

Salim's tenure of the gubernatorial office was a period of the future emperor's life of which his most devoted admirer could scarce speak well. Indeed, Allahabad's history has yet another, and even darker, chapter of which also Jahangir's admirers have no reason to be proud—the chapter that concerns the story of his relations with his wife and his son Prince Khusrav. In the Khusrav Bagh stand three sad mausoleums, each an eloquent witness of a cruel tragedy.

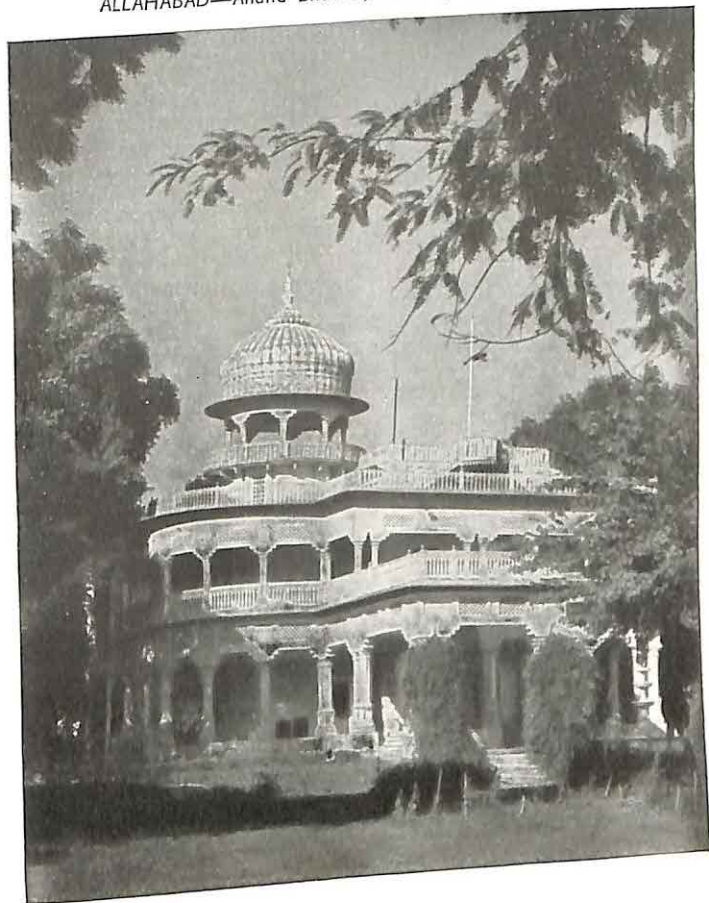
In 1836, Allahabad found itself designated as the capital of the new and clumsily-named British Indian province which was later to be called the U.P. Allahabad is at present the headquarters of a revenue division, as well as the seat of the High Court.

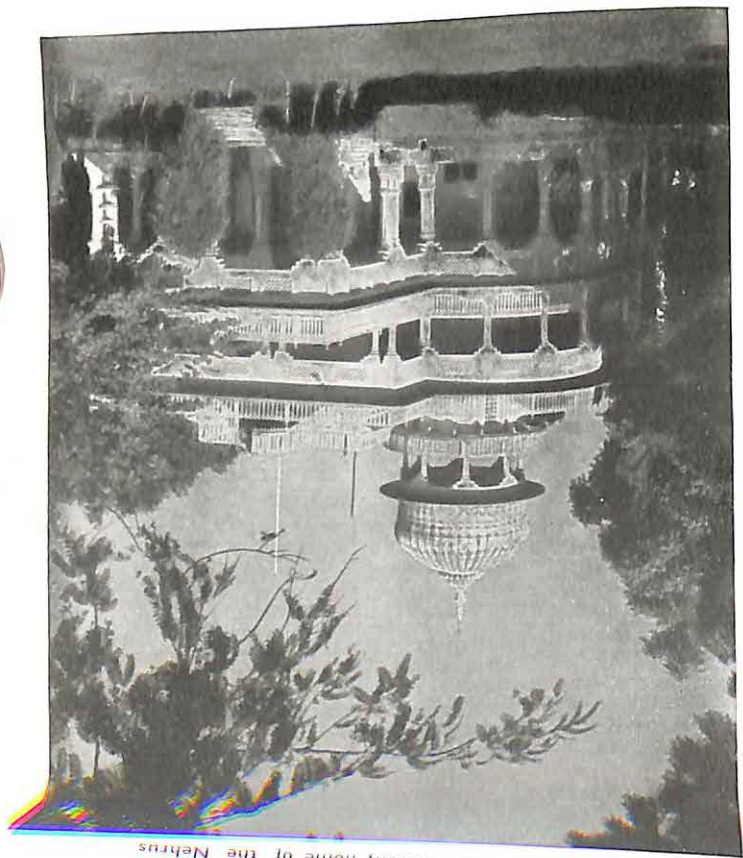
Educational and Cultural Centre : The city does boast of many a local cottage industry and has, at one time or other, been a quite considerable emporium of many varieties of ware, but both traditionally and historically it has really been important as a religious, educational and cultural metropolis. Its political importance, great though it was until just before the attainment of freedom, has declined. Nevertheless, it is still definitely among the country's major centres of political awareness and activity.

As an educational and cultural centre of outstanding importance, Allahabad not only is but also seems to be rich. Its greatest modern educational institution, the University of Allahabad, has its main buildings appropriately close to the spot where the sage Bharadwaja sat and taught. The place is still known as Bharadwaja Ashram (Bharadwaja's Abode) and, though the shrines as well as what they contain are all of highly doubtful origin, it is one of the sacred spots which no pilgrim wishes or is allowed to miss. Almost facing the Bharadwaja Ashram is Anand Bhavan, the palatial ancestral home of Pandit Jawaharlal Nehru.

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ALLAHABAD—Anand Bhavan, home of the Nehrus



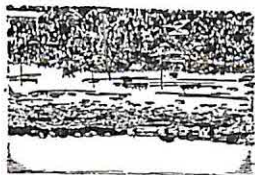


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we see first is the library, at the moment boasting of some 200,000 volumes and accessible not only to scholars but to the general public as well. Next, after the library building, is the Senate House, an impressive edifice which houses the Vice-Chancellor's and Registrar's offices and the examination hall. Then comes the building that accommodates the Law Department and the Department of English Studies. Behind this imposing row of the three main and most handsome buildings are scattered, all over the extensive campus, a number of other buildings of various shapes and sizes in which are housed a variety of teaching departments, belonging to the Faculties of Arts and Commerce. In an entirely separate campus and a wholly dissimilar building—formerly called the Muir Central College—are the departments of the Faculty of Science. The imposing tower and dome and arches and pillars of this noble Gothic building constitute one of Allahabad's most arresting sights. In the neighbourhood of the campus are situated several of the university hostels where students not living in the city itself may reside.

Mainly a unitary, teaching university, Allahabad University has a few local colleges affiliated to it. Of these, the most worth looking at is the Ewing Christian College, picturesquely situated on the bank of the Yamuna. Across the river is the spacious and attractive campus of the Naini Agricultural Institute, with its neat, modern buildings and well-maintained grounds. The Institute is also affiliated to the university. An engineering and a medical college have also been started recently, the latter with a fine, modern hospital.

The Hindi Sahitya Sammelan, perhaps the premier organisation in the country that is devoted to the service of Hindi language and literature, and the Prayag Sangeet Samiti, a widely renowned institution imparting education in the Vishnu Digambar school of Hindustani classical music, are two other important institutions which contribute to the high reputation the city enjoys as an educational centre.

For the student of Hindi literature there is hardly a more attractive spot on the country's map, for historically, traditionally and in actual fact Allahabad occupies a position of almost unchallenged leadership in the world of Hindi letters.

Libraries and Museums : The University Library has the largest number of books on its shelves, but the best-known is the Public Library, located in the best and largest public park of the city, close to the attractive premises of the Allahabad Museum. There are other excellent libraries too in this city of scholars and writers : the State Central Library, the C. Y. Chintamani Memorial Library, the Annie Besant Library, the Bharati Bhawan Library and the library of the Hindi Sahitya Sammelan—the last two of particular value to students of Hindi. The Ganganatha Jha Research Institute, also located in the same extensive park, is an important research centre devoted to Sanskrit studies.

The university maintains a small but important archaeological museum and library devoted to Kausambi, the ancient capital city

of the Vatsa kingdom whose excavations lie within Allahabad district. But the principal museum is the one situated near the Public Library inside the Motilal Nehru Park. Called simply the Allahabad Museum, this valuable collection of art and architectural pieces, books and holographs is owned and managed by the city's Municipal Corporation. Besides a large collection of stones, terracottas and beads from Kausambi, the museum also has a fine collection of sculptures from Bharhut, Khajuraho and other sites in Central India. There is also a valuable collection of Rajput paintings and of the work of noted modern artists like Asit Kumar Haldar and Khastgir. A proud possession of the Allahabad Museum is a collection of the paintings of Nicholas Roerich. The museum is also well-equipped in manuscripts. A separate room contains various art and craft exhibits presented to Prime Minister Jawaharlal Nehru at various places in India.

Holy Prayaga—the Magh Mela : Among the finest sights of Allahabad—in the eyes of the devout Hindu one of the finest sights in the world—is the famous Triveni-sangam, the confluence of the azure Yamuna and the muddy Ganga. During the rains the entire area around the Sangam assumes the look of a land-locked sea. At other times of the year the scene is not so awe-inspiring, but it is no less beautiful—if anything, it is the most beautiful when it looks the least aggressive. During the month of *Magh* (January-February) the entire area in the neighbourhood of the Sangam assumes the look of a city of tents and hutments and temporary bamboo and cane-houses—for it is the season of the celebrated *Magh Mela*, the month-long bathing festival when Allahabad attracts pilgrims from the farthest corners of the country. Once every twelve years the *Magh Mela* (under the title of the *Kumbha*) assumes incredible proportions. Some six million pilgrims are believed to have attended the last *Kumbh* (in 1954). To see a *Magh Mela* crowd is to undergo an experience the like of which is not possible elsewhere, or at any other time even at the Triveni-Sangam.

Historically, the institution of the *Magh Mela* is older than could be determined with certainty. The Buddha did visit the Sangam—though it is not certain that he came here during the *Magh Mela* period—but there is little reason to doubt that the Emperor Harsha, the last of the great rulers of pre-Muslim India, was responsible for raising the *mela* (the word simply means a 'fair') to the pinnacle at which it has stood ever since. On any of the more important days of the period, the visitor may feast his eyes on a veritable cavalcade of colours and costumes and hear all the hundreds of languages and dialects spoken in India. He will make his way down the embankment through surging crowds and see on either side of the road—here a motley congregation imbibing an impromptu discourse, there saffron-robed *sadhus* squatting around a smouldering fire, here one blowing a conch-shell, there another singing a devotional song, people buying and selling and talking and walking and generally enlivening the whole place. Few fairs anywhere are comparable to it.

Akbar's Fort : It is impossible not to be impressed by the massive fort along the bank of the Yamuna. The fort is not a show-piece in the sense in which the Agra and Delhi forts are show-pieces, but there remains enough inside it which has not been altered out of character by the military authorities. The fort contains Asoka's famous *lat* (column) and the celebrated Patalpuri Temple besides the mythological *Akshaya-vat*. Pilgrims are permitted to visit the temple, but the rest of the historic sights are not so easily accessible, the fort being a security area. How many of the current stories about the temple and the images it contains are history and how many fiction, it is impossible to determine—but that the temple is a very old and interesting one is a fact that admits of no doubt.

In the temple the visitor may see two logs of wood which are arranged in the shape of a tree that has been cut off just above the top of the logs. These are said to belong to the immemorial and immortal banyan tree (the famous *Akshaya-vat*) which is Prayaga's greatest glory according to the devout Hindu. Actually the dressed-up logs of wood are nothing but symbols of the *Akshaya-vat* which, it is said, was cut off by order of the emperor because hundreds of misguided zealots used to jump off it to die by drowning in the Yamuna—in the belief that they would go straight to heaven by thus courting death. What is interesting for the student of history is, however, not so much the legend-laden temple as the pieces of evidence nearby which show that Jahangir's Hindu mother Jodhabai had a secret subterranean access to the temple from her apartments inside the enclosed areas of the fort.

Of much greater historical significance is the Asoka Pillar, also within the fort precincts. Believed to have been erected in 232 B.C. the Pillar is the most ancient of the monuments in the fort which can be accurately dated. It is constructed of sandstone and is 11 m. (35 ft.) high, 0.9 m. (2 ft., 11 inches) in diameter at the base and 0.65 m. (2 ft., 2 inches) at the top. The entire pillar is polished smooth. The 'capital', which is missing, is kept in the Museum. There are no less than six Asokan edicts inscribed on the pillar, opening with words addressed to the rulers of Kausambi. This feature leads to the belief that initially the pillar was erected at Kausambi itself.

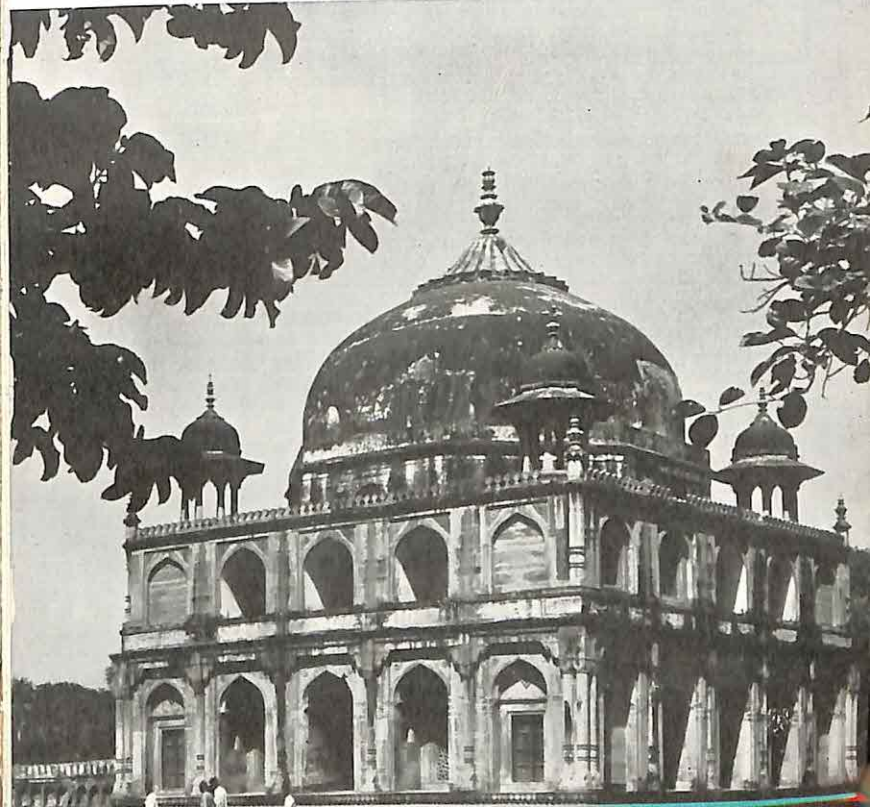


Khusrau Bagh : Few historical monuments could be as intimately associated with a human tragedy as this one-time luxuriant Mughal garden in the heart of the city with its three mausoleums. The mausoleums themselves, though not of very striking architectural beauty, are nevertheless impressive in their stark sorrowfulness. The central mausoleum contains the tomb of the charming but ill-fated prince Khusrau, son of Jahangir, who paid with his life for being the too brilliant, too popular—and withal too ambitious—son of a Mughal prince whose court was the hotbed of intrigue, jealousy and

suspicion. The two relatively smaller mausoleums on either side have the tombs of Khusrau's mother and sister.

Kausambi: Some 60 km. (37 miles) south-west of Allahabad city, on the northern bank of the Yamuna, is a little village called Kosam. This is where the glorious ancient city of Kausambi used to be. Vedic as well as later classical literature abounds in references to Kausambi. It was the capital of a kingdom known as Vatsa which was at the pinnacle of glory during the Buddha's times when the legendary Udayan was the ruler. The romantic story of Udayan and Vasavadatta has inspired some of the most famous of ancient Sanskrit writings. The Buddha visited Kausambi several times and of the two *viharas* constructed for his convenience, one has recently been discovered as a result of excavation. The extensive excavations at Kausambi have brought forth a great deal of material which throws light on the history, civilisation and way of life of many an ancient age.

ALLAHABAD—Khusrau's Tomb set in a lovely park



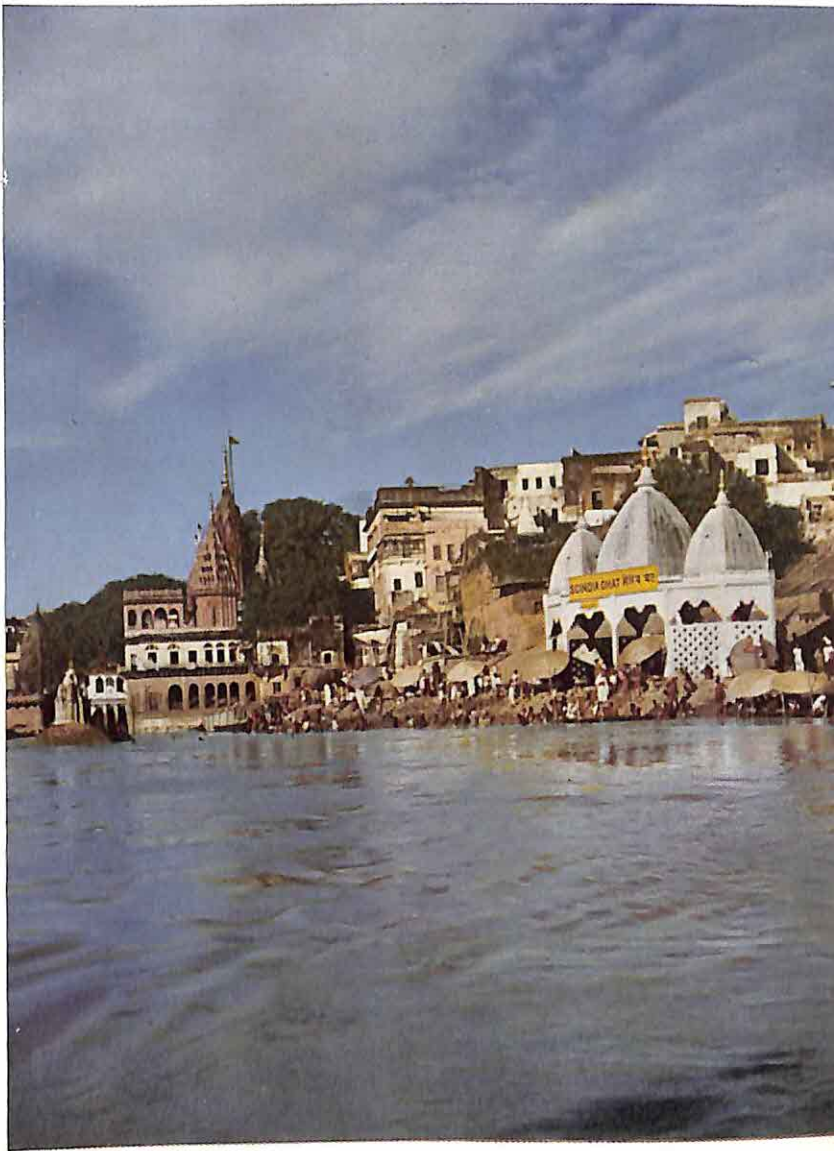
Civilisation is undoubtedly older than urbanity, but it is by no means equally obvious that Hindu civilisation is older than the city of Varanasi. This great religious metropolis, traditionally looked upon as a centre of education and art and culture, to which, in the words of the late Sir Maurice Gwyer, 'so many generations of men have looked for inspiration, at whose shrines they have quickened their faith'; in whose stone-paved alleys the old and the new are for ever playing hide and seek; where the atmosphere and environment seem equally to encourage all pursuits, from the spiritual to the commercial; where one lives with legend and superstition and the romance and beauty of ritual, and yet with the fullest awareness of reality—such is Varanasi, eternal and ageless, bright and beautiful and intensely vital.

The beginnings of Varanasi are beyond the reach of research, lost in the mists of mythology. The name gives no clue to the history of the town, for it is clearly the result of joining together of the names of the two rivers, the Varuna and Assi, which form respectively the northern and southern boundaries of the holy city. Another name by which Varanasi is known—though originally it was the name of the region, not of the town itself—is Kasi. But the city is commonly referred to neither as Varanasi nor as Kasi: the most popular name is Banaras, the corrupt form of Varanasi which until recently was also the officially accepted form. Now the official name is Varanasi, but since the human tongue obeys but its own natural laws, Banaras still continues to be very much in vogue.

What is certain is that Buddhism did at one time hold sway over the Hindu holiest of holies; but it was driven out of it soon enough—even before the decay of the great Buddhist centre at nearby Sarnath.

Muslim invasions started in the eleventh century, and before the twelfth was much advanced the city had passed under Muslim control. It was not an undisturbed control, though, and the city repeatedly freed itself, only to be attacked, plundered and annexed over and over again. Not unnaturally, the city could make no great progress until the rise of the tolerant Akbar; but the rapid strides it made in his benevolent reign merely served to attract Aurangzeb the more strongly to make his punitive onslaught. But Varanasi re-rose from her ashes and the decline of the Mughal power gave her the chance she wanted.

Character of the City: But the political history gives no idea of the real character of the city, the complex of communities, interests and occupations that is Varanasi. The principal strands in the urban fabric are the religious, the cultural and the commercial, each exhibiting a distinct character of its own, yet each influencing and, to some extent, determining the pattern of the other two. The ghats and temples, the bazars and schools, the lanes and the mansions, all go to make Varanasi the unique city it is, a city which it is not enough to visit and see, for it needs to be felt to



VARANASI (BANARAS)—River-front

be properly appreciated. Besides its large floating population of pilgrims and sight-seers, Varanasi has over half-a-million inhabitants—and amongst them are large communities of mendicants, pandits and *pandas* (men who make a living by assisting the devout bather at the ghat) rubbing shoulders with traders and weavers and brokers and buyers. Wandering cattle are a feature of the Varanasi street, another familiar feature being saffron-robed *sadhus* who may beg, or bless, or simply pass on. There is no other city of a comparable size that can boast of as heterogeneous a population. The biggest non-U.P. element in the population is the Bengali, next the Gujarati, Maharashtrian and South Indian. Muslim weavers too form an important element in the social mosaic.

The city itself is a humming beehive, compact to the point of being congested. The Ganga, flowing from the south-east to the north-east, in a sickle-shaped curve of surpassing beauty, gives to the town a river-front which is the finest

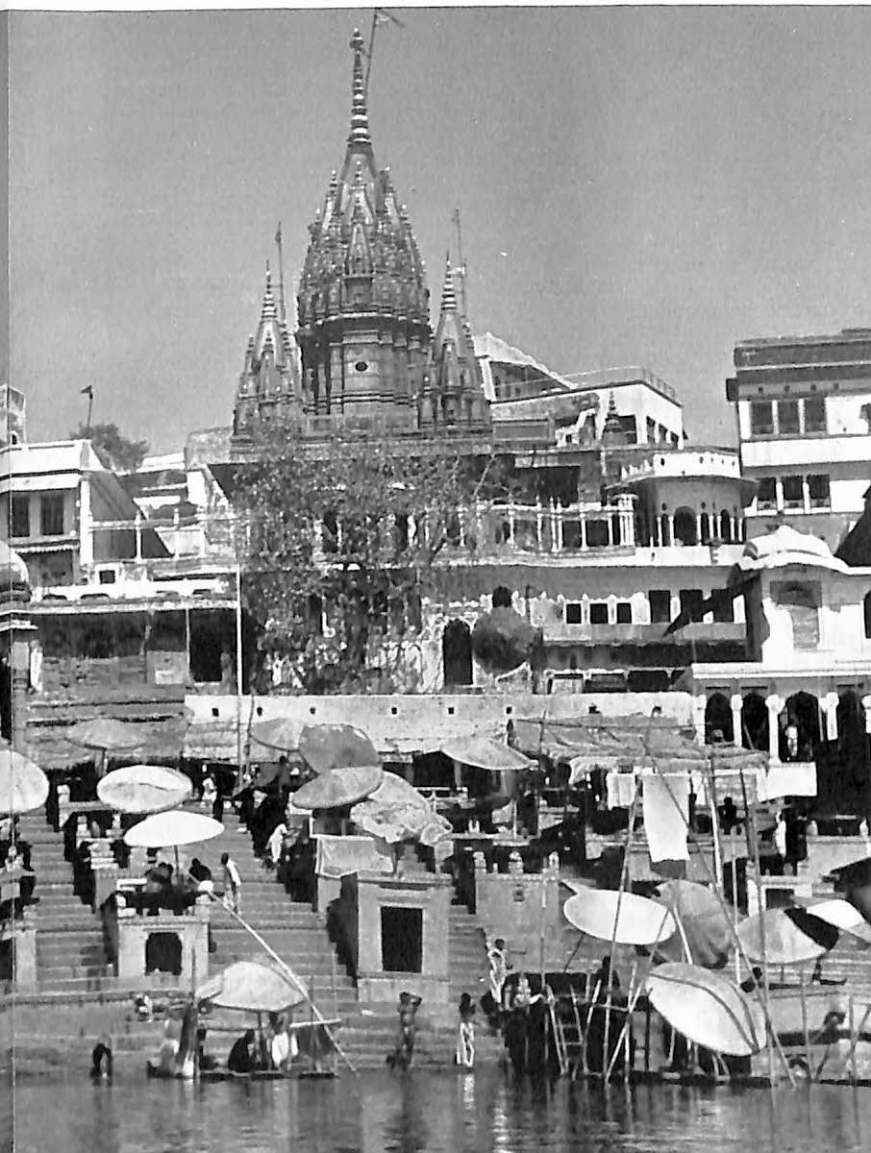
view that Varanasi has to offer to the visitor approaching it from the east. The town keeps to the left of the river, between the point where the Assi meets the Ganga in the south and the confluence (*sangam*) of the Varuna and the Ganga in the north. The Hindu believes this area, the portion of the left (western) bank of the Ganga that is bounded by the Assi and the



Varuna, to be the most sacred piece of land on earth, where to live is to gain in spiritual merit. Happily, this left bank of the river has a ridge near the brim, to give it a picturesque elevation and to fix the western boundary of the stream. This ridge it is that has enabled Varanasi to acquire its imposing look, for had the left bank not been shaped and secured by the ridge, had the Ganga been permitted to run as capriciously as she does at Allahabad, the river-front would not have been the well-defined curve it is—and it would never have been possible to line the entire bank with an unbroken chain of fine masonry ghats, backed by an imposing array of temples and palaces and numerous windows looking on the river below. As one passes along the ghats by boat—and few more worthwhile ways of sight-seeing could possibly be found—one sees the stone steps leading upwards from the very edge of the water; men, women and children engaged in their soul-uplifting river-bath; people sitting, standing and walking on the steps; people saying their prayers; people haggling with itinerant vendors over the price of an attractive trinket; people begging; people having their hair cut; people idly gazing at nothing in particular—or looking devoutly at a temple or image; people singing devotional songs—or listening to someone singing or preaching or reading out from a religious book; the dead being cremated. And all the way the city seems to be keeping an interested eye on the goings-on by the river's brim: the row of windows lining the bank emphasise the amphitheatre-like aspect of the shapely strand.



VARANASI (BANARAS)—Picturesque ghats along the Ganga river



The ghats, backed by innumerable temples, shops and choultries, and massive dwelling-houses filled with pilgrims and permanent inmates—this is holy Varanasi. The other Varanasi is made up of the hundreds of instructional centres where Sanskrit and theology are taught and learnt, the numerous modern educational institutions, the great Banaras Hindu University, the old Sanskrit College lately raised to the level of a university, the Bharat Kala Bhawan with its proud collection of art and antiquarian treasures, the Nagari Pracharini Sabha, the practitioners and patrons of music—this is Varanasi, the renowned centre of art and culture and learning. The third Varanasi is a busy and prosperous city of manufacturers and merchants, dealing in silks and brocades, fancy brassware, choice tobacco and perfumes, gold and silver ornaments. A relatively humble member of this fraternity is the vendor of the famous local variety of mango—the *langra*! And all the three Varanasis together make up the splendour and uniqueness of the eternal city.

Ghats and Temples : Five of the ghats stand out—though not physically, for the looker-on cannot discover where one ends and the next begins—as the most important from the Hindu's religious point of view : the Assi, Dasaswamedha, Manikarnika, Panchganga and Varuna, to list them in the order in which one may see them from the river, going along the downstream course from the south-east towards the north-east. A dip in the Ganga at one of these five ghats is believed by the devout to confer untold spiritual merit on the pilgrim. And of these five, the two most outstanding from the pilgrim's viewpoint are the Dasaswamedha and the Manikarnika, though the sight-seer would consider the Panchganga the most eye-taking. A few words about the more important ghats may not be out of place.

From the south-eastern boundary of the holy city, where the river Assi meets the Ganga, we start from the Assi Ghat. The campus of the Banaras Hindu University is not far from here—nor is the sacred Durga Kund, the place where fell the goddess Durga's discarded sword (Sanskrit *asi*, whence the name of the river and the ghat) after she had slain the demons Sumbha and Nisumbha with it. We pass on to Tulsi Ghat, named after the great Hindi epic poet Tulsi Das whose place of residence it was for many a year during which he composed the immortal lines of the *Ramacharit-Manas*.

The next ghat is named after Hanuman. A little distance beyond the Hanuman Ghat is the Shivala Ghat which is of some historical interest in that Raja Chet Singh resided in the fortress (called 'Shivala') and was besieged here by the irate British Governor-General, Warren Hastings. A little further on is Harishchandra Ghat, linked with the name and fame of the legendary his unflinching devotion to the truth. Today it is one of Varanasi's two famous burning ghats.

Passing along a number of relatively unimportant ghats after the Harishchandra, we arrive at the celebrated Dasaswamedha Ghat, the

second of the five holiest. In fact, if one single ghat were to be named as the most important of all, one would name the Dasaswamedha almost without a moment's hesitation. Here, according to the devout believer, Brahma performed the ten-horse sacrifice (*dasa* means ten, *aswa* horse, *medha* sacrifice) which lifted Varanasi to the level of Prayaga (Allahabad) as a religious centre. Here, too, the river-front looks the most imposing as well as engaging. On the broad steps of the ghats the visitor may see religion energised and made picturesque through ritual. On the busy street beyond the screening row of buildings he may see Varanasi at its liveliest. Always crowded, Dasaswamedha is literally a sea of human heads at the time of an eclipse when a bath at the ghat becomes extraordinarily important as a means of acquiring spiritual merit.

Man Mandir Ghat is noteworthy for the medieval observatory nearby, put up by the astronomically-minded Jai Singh, ruler of Jaipur in the 18th century. The observatory reminds one of those at Jaipur and Delhi.

The next important ghat is the Manikarnika, rivalling Dasaswamedha in religious eminence. It is believed to owe its name as well as religious sanctity to the highly propitious accident of the falling of one of the jewelled ear-rings of Siva's consort Parvati into a well close by. Close by, too, is a marble slab, called the *Charan Paduka*, which is said to bear the footprints of Vishnu himself. Adjoining the Manikarnika is the second of Varanasi's two burning ghats.

Further on, beyond Manikarnika, is the unfinished, dilapidated, and yet picturesque, Sindhia Ghat. Another few ghats farther on is the fourth on the distinguished list of the five most hallowed—the Panchganga, where four (presumably subterranean) streams are believed to meet the Ganga.

Beyond Panchganga and close to the Varanasi end of the massive Malaviya Bridge across the Ganga, we come to Raj Ghat which is not a bathing ghat but was the scene of extensive and rewarding excavations which showed that the site of ancient Kasi was here. And as we proceed further, beyond Raj Ghat and the bridge, we find that the bank is losing in elevation as it gets barer and sandier—until we reach the confluence of the Varuna and the Ganga, the fifth and last of the supremely sacred bathing spots on the Ganga in Varanasi, and the north-eastern limit of the pilgrim area.



Temples and Galis : Features that distinguish Varanasi's countenance and give it that unique charm which even the briefest of visits cannot be too short to enable the visitor to discover, are, chiefly, the ghats the temples and the galis (alleys). The temple *par excellence* is the famous Viswanatha (equally well-known as the Visweswara) shrine, and the *gali* leading to it is one of the most



VARANASI—
Gilded spires
of the famous
Viswanath
Temple

celebrated and charming of Varanasi's vast network of alleys. The shrine is the crowning glory of the city as a pilgrim centre, for here sits the mighty and benevolent Siva, the patron deity of Varanasi. (Viswanatha and Visweswara are among the great god's thousand names). Situated in the vicinity of the most famous and frequented of ghats, almost in the centre of the holy area by the Ganga, the great temple is approachable by the charming and relatively broad Kachori Gali or directly from the busy Chauk or through a narrow and winding lane from Dasaswamedha. The last, obviously, is the most popular route for the pilgrims. The Viswanatha Gali, as it is called, is in itself one of Varanasi's greatest attractions—narrow and winding and dark, lined with lively little shops where one may buy a variety of odds and ends and sundry appurtenances of Hindu worship. Full of the pious in the morning and the curious the rest of the day, the renowned *gali* is redolent of romance and mystery and the ineffable charm of ritual.

The temple itself—loosely called 'the Golden Temple'—has had a chequered history. Originally built a little distance away, the shrine was destroyed by one of the earlier Muslim invaders. Todar Mal, the famous Revenue Minister, who was one of the chief pillars of Akbar's administration, rebuilt it at the site of the sacred Gyan-vapi (Well of Knowledge). This was destroyed by Aurangzeb and a mosque was put up in its place. The present shrine was put up by Ahalyabai Holkar, one of Varanasi's greatest recent benefactors.

The temple stands in the midst of a quadrangle, crowned with a large spire covered with plates of copper overlaid with gold leaf—at the expense of the great Sikh Maharaja Ranjit Singh of Lahore. The temple has a fine portico which is capped by an imposing dome. The whole structure is highly distinctive in appearance.

There are numerous other temples and sacred spots in Varanasi, the crowded river-bank localities being particularly full of them—and of *Akharas* (establishments) of large religious orders of *sadhus* and *bairagis*, institutions for imparting religious instruction, choultries and orphanages, and mansions of the wealthy.



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In the field of Hindustani music, Varanasi is noted for her own distinctive school of the charming light-classical *thumri* and for her *shahnai* and *tabla*. Generations of assiduous cultivation of the art of *thumri* singing and playing the *tabla* and the *shahnai*, made possible

Centre of Culture: We must first pay our homage to the Varanasi of the musician, the scholar and the heir to a proud and rich heritage of culture. From this to the Varanasi of the craftsman is but a step—and an easy, natural step at that, for the craftsman is no mere artisan. He is an artist in his



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VARANASI—Medical College, one of the numerous institutions comprising the campus of the Hindu University

because of the practitioners never lacking generous patrons, have made music an essential element in Varanasi's many-sided culture.

Centre of Learning : The city has been for centuries an outstanding educational centre. The 'Kasi Pandit' has passed into legend.

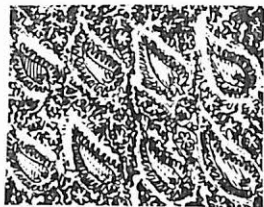
The Buddha came to Varanasi to exchange ideas with Varanasi's famed scholars and philosophers. Centuries afterwards the great Sankaracharya also made the journey to Varanasi—to hold discourses and discussions with her pandits. Chaitanya, Ramanuja, Vallabha, Nanak, Dadu, Tulsi—to list the names of eminent thinkers and teachers of humanity—deemed it worth their while to come to Varanasi, to marvel at her fame as a spiritual and intellectual haven for seekers of the truth. Kabir, the great unlettered mystic and poet, was a native of the district. In recent times have flourished in Varanasi three of the greatest names in Hindi literature : Bharatendu Harishchandra, Premchand and Jayashankar Prasad.

The towering glory of Varanasi today in the field of education is the famous Banaras Hindu University, built by the great patriot Pandit Madan Mohan Malaviya. The story of the translation of his dream into splendid reality, is a story of a heroic endeavour by an inspired man, one who believed that it was possible to fuse the best of the modern, western system of education with the most valuable in the Hindu's great heritage of wisdom and culture. He aimed at establishing a modern university with a strong bias in favour of tradition, a university that could turn out graduates who could hold their own in the fields of science and technology and yet be proud and patriotic Indians. The 445 ha. (1,100-acre) campus of this unique seat of learning bears witness to the fruition of Pandit Malaviya's great mission.

The visitor to the university campus will also look at the rich art and antiquarian treasures housed in the Bharat Kala Bhawan, the museum now located within the university boundaries. He may also see the fine Gaekwad Library within the precincts.

Outside of the university area—in fact very much inside the city—is the Nagari Pracharini Sabha, the oldest and most renowned of institutions engaged in propagating and enriching Hindi language and literature. Its library is among the finest the Hindi scholar can desire to see.

Arts and Crafts : Quite in keeping with her cultural tradition, Varanasi's celebrated arts and crafts belong to the category of the delicate and exquisite. Her silks and brocades and gold-embroidered *saris* are, of course, internationally admired. Her expert weavers have as proud a family tradition as any musicians, and their industry has acquired its great renown without ever being based on anything but the family homesteads and workshops of the weavers themselves.



Genuine old pieces of fancy brassware may still be acquired in the bazars—as well as lacquered wooden toys, gold and silver ornaments and, of course, a hundred varieties of attractive trinkets.

There is indeed nothing one may not look for in Varanasi's shopping streets and alleys—except dullness and gloom !



Eight kilometres (five miles) to the north of Varanasi, the Hindu holiest of holies, lies Sarnath, one of the most sacred spots in the Buddhist world. The Buddha himself enjoined upon the pious believer to visit four places 'with faith and reverence': Lumbini, where the Blessed One was born; Bodh Gaya, where he attained *bodhi* (Enlightenment) and was transformed into the Buddha; Isipatana (Sarnath) where he preached the first sermon and turned the 'Wheel of Righteousness', whereby the Buddhist faith was formally proclaimed; Kusinara, where he passed into the state of *Parinirvana*. The first of these four sacred spots lies in Nepal, the second in Bihar and the third and fourth within Uttar Pradesh.

Re-discovery: A renowned centre of religion and learning, from the 6th century B.C. to the 12th century A.D., Sarnath was nothing more than a vast stretch of ruins, 'with the three *stupas* raising their lofty heads over the encompassing debris'—until it was re-discovered in the first half of the nineteenth century. The story of the re-discovery is interesting.

In the year 1794 Jagat Singh, the *diwan* (minister) of Raja Chet Singh of Banaras, had a team of workmen busy digging at the site. In the course of their digging, they happened to strike upon a treasure-chamber which had a heavy stone box inside it. They proceeded naturally enough to deal with the contents in accordance with the policy of 'finder keepers'. A green marble casket with a few charred bones, pearls, rubies and gold leaves, however, found its way into the hands of a British officer. The inner casket has disappeared but the outer stone box must, it is certain, have been re-placed where it had been found—because it was there that it was subsequently re-discovered by Sir Alexander Cunningham.

Isipatana Miga-dava: Little-known before the Buddha sanctified it, Sarnath is described in ancient Pali texts as a 'vast woodland, a favourite haunt of the deer' a retreat for the anchorite. It is referred to in the ancient texts, as *Isipatana* or *Migadava* (in correct Sanskrit *Rishipatana* and *Mrigadava* respectively). *Rishipatana* means 'the town of the rishis'. *Mrigadava*, of course, means 'Deer Park'. The name *Sarnath* also, according to Cunningham, contains an implicit reference to the deer, for he interprets it as being a shortened and corrupted form of *Saranganath*, meaning 'the Lord of the Deer', possibly a reference to the Buddha himself.

Birth of Buddhism: The great religious significance of Sarnath, in the eyes of Buddhists the world over, is because it was here that the Buddhist religion was born—when the Buddha, arriving here from Bodh Gaya, where he had attained Enlightenment, 'turned the Wheel of Righteousness' and the new creed came into being.

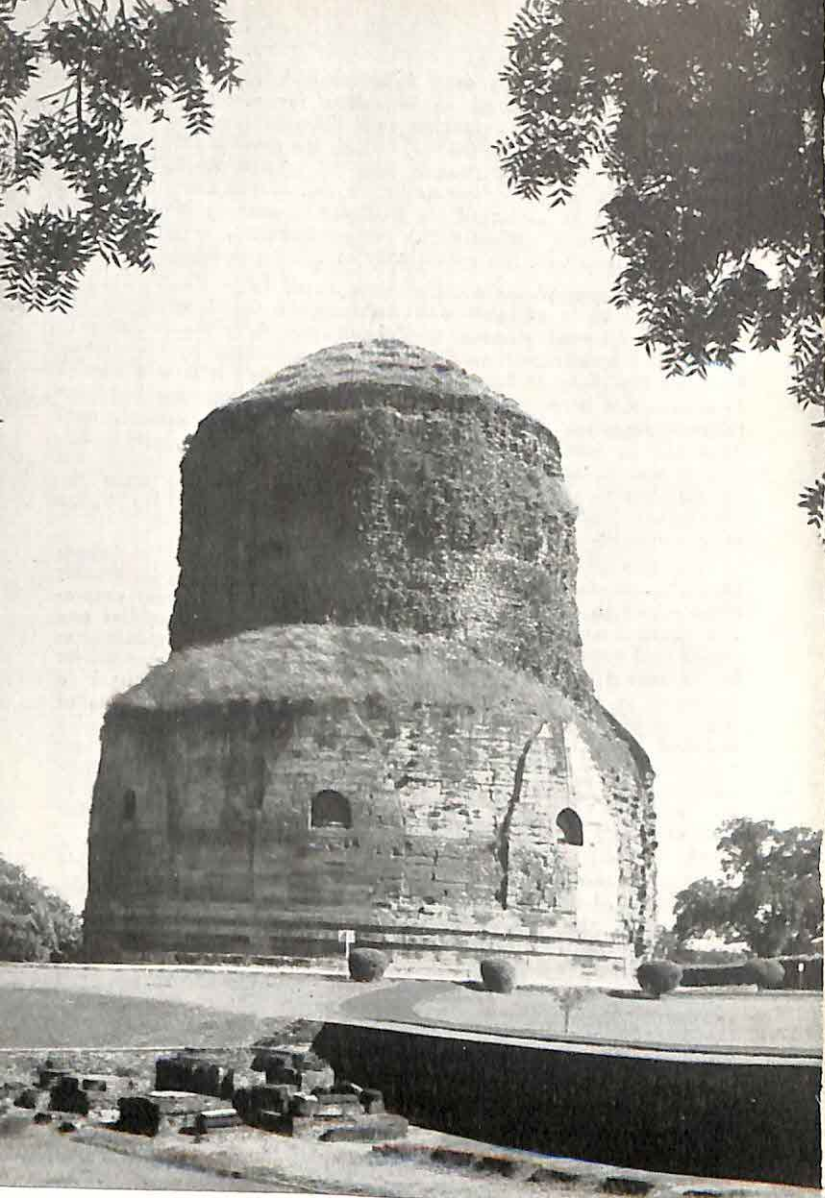
Five of the Buddha's early followers had, after forsaking their master at Uravilva, retired to Migadava for meditation. Fa-Hien tells us of the Buddha's reunion with them in the deer-park, and speaks of the four topes (*stupas*) which he saw—one to mark the spot where the five companions rose to salute the Buddha; the second where the master 'turned the Wheel of the Law' (*Dharma*); the third where he delivered his prophecy concerning Maitreya, and the fourth where a certain *naga*, named Elapattra, questioned him. Fa-Hien also mentions two monasteries as existing in the park.

Huien Tsang, whose description is much fuller than Fa-Hien's, found many more *bhikshus* and buildings in the Deer Park. His account is the most eloquent testimony, apart from the evidence of the art and architectural wealth which was unearthed by the excavations, of the glory of Sarnath as he saw it. And it is safe enough to assume that it remained at the pinnacle of its glory while Buddhism reigned supreme. But decay, it is no less safe to assume, must have set in immediately in the wake of Buddhism's setting sun. Still it was a thriving town until the invading Muslims laid it low in the twelfth century A.D. So wholesale must have been the destruction that all but a solitary, magnificent *stupa* lay buried in the accumulated debris.

The Dhamekh Stupa: The *stupa* mentioned above is the famous Dhamekh, standing proudly above the surrounding ground, its dreamy head raised to a height of nearly 46 m. (150 ft.). Recent excavations have brought to light the remnants of numerous temples and *stupas* that must at one time have girdled it. There were monasteries in the area around. The excavated temples, *stupas* and monasteries belonged to diverse periods of time, the earliest harking back to the days of Asoka in whose reign Sarnath, as indeed the whole of Buddhist India, was at the zenith of its glory. Traces of successive restorations and renovations are evident in some of the important buildings. In its present form the Dhamekh Stupa is a solid structure adorned with a broad belt showing beautiful floral designs as well as geometric patterns. It is a construction belonging to the Gupta period.

Excavated Monasteries: Some half-a-dozen of the innumerable monasteries of the past have been excavated and brought to light. They conform to what is recognised as 'the usual' type: a central courtyard, flanked by verandahs on the four sides into which opened the residential cells. On one side was the entrance portico and facing it the shrine. The extensive excavated area lies to the north of the Archaeological Museum, on elevated ground, and contains the remains of old-time *stupas* and *viharas*. One remarkable construction, the Dharmachakra-jin Vihara of Kumaradevi deserves special mention. Within its area is a subterranean passage which leads to a small cloister—valued retreat for solitary meditation.

The Chaukhandi Mound: This lofty mound of brick-work, the first object to catch the eye of the traveller coming from Varanasi, is surmounted by an octagonal tower at the top. The mound represents the ruins of a *stupa* on a terraced basement, set up to



SARNATH—Dhamekh Stupa marking the site of the Deer Park where the Buddha delivered his first sermon after attaining Enlightenment

mark the spot where the Buddha, on his way from Bodh Gaya to Isipatana, first met his five former comrades who were soon to be reconverted to his new faith. The *stupa* (if the mound may be called one) is in a broken-down condition. The brick tower at the top was built by Akbar to commemorate his father's visit to Sarnath.

The Asoka Stupa : This has been identified with the ruins of a large brick one that was commonly known as Jagat Singh's *stupa*. after the man whose labourers were engaged in the momentous digging work that fateful day. The site of this *stupa* probably marks the very spot where the Buddha delivered his first discourse 'and thus literally turned the Wheel of the Law', in the sixth century B.C. A little farther to the north stands the broken stump of the Asoka Pillar which gave to independent India her official crest. The famous Lion Capital may be seen in the nearby Archaeological Museum. The so-called Main Shrine (Mulagandhakuti), now in ruins, may be seen towards the east. The shrine must have dated from the Gupta period, if not even earlier.

Mulagandhakuti-Vihara : Taking its name from the dilapidated Main Shrine of hallowed memory, a magnificent new Buddha temple called the Mulagandhakuti-Vihara was built in 1931 by the Mahabodhi Society, close to the Dhamekh Stupa. The temple houses valuable relics from Taxila, Mirpurkhas and Nagarjunakonda, placed under the pedestal of the beautiful image of the Buddha. The walls are decorated with scenes from the Buddha's life, painted by the Japanese artist Kosetsu Nosu.

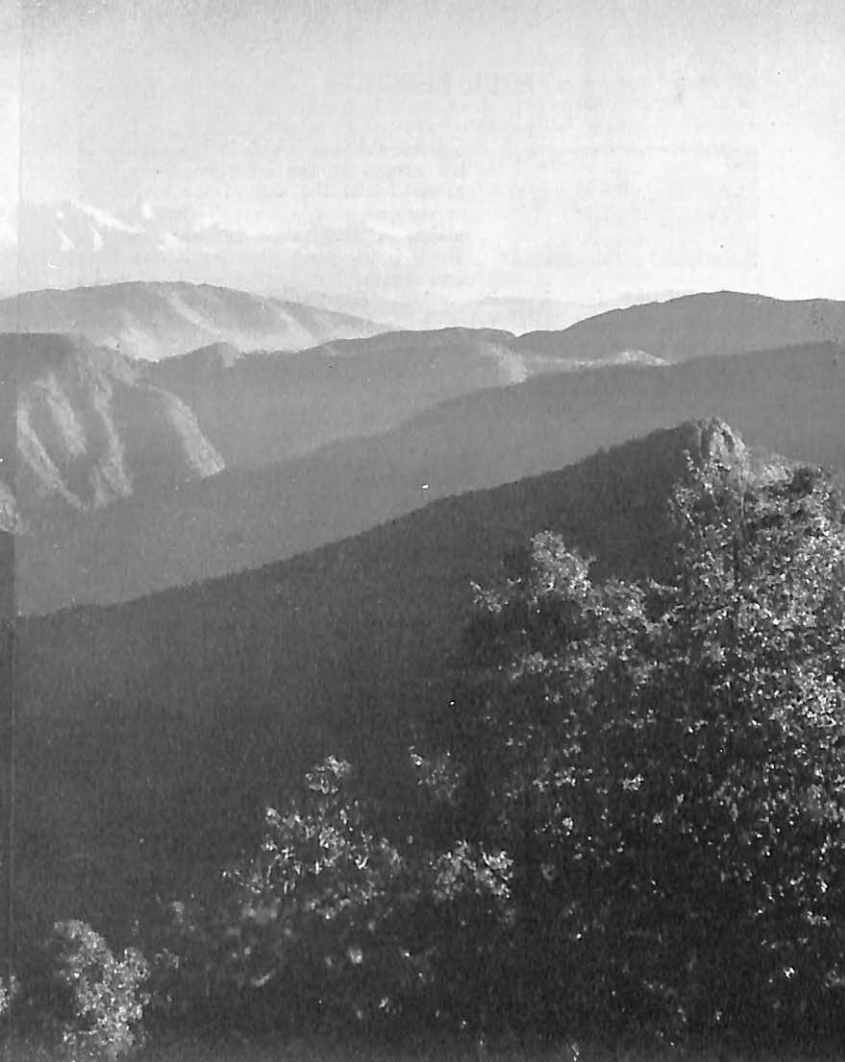


Mention may be made here of the commodious double-storeyed building called the Birla Rest House which faces the *vihara* and has been put up for the convenience of pilgrims to Sarnath.

Archaeological Museum : The antiquities so far discovered from the ruins are housed in a neat little museum, supplemented by a sculpture-shed, situated just below the excavated area. The antiquities it contains are, of course, primarily Buddhist, but there are also quite a few Brahmanical (Hindu) pieces as well. Gupta sculptures are by far the most numerous. The two most famous items are outstanding masterpieces of the sculptor's art; the image of the seated Buddha in the act of revolving the Wheel of the Law (*Dharma-chakra-pravartna*) and the Lion Capital of Asoka, representing four life-size lions and other animals. Besides, there are a number of Buddha and Bodhisattva figures and several bas-reliefs representing Jataka stories—all made of Chunar sandstone. There are also pieces of pottery, terracotta figurines and carved bricks.

Sarnath has every modern facility for the tourist, including a railway station and a post and telegraph office—also a beautifully laid out new deer-park. The place also boasts of schools, libraries and reading-rooms, rest-and-alms-houses and free dispensaries. And last, but by no means the least, easy accessibility from Varanasi!





HILL RESORTS



Uttar Pradesh is rich in the variety of hill resorts it can offer to those who cannot resist the call of the mountains or seek an escape from the heat of the plains, during the summer months. There is no great diversity in the flora and fauna, but in the delights to be savoured the fare is quite varied. For the boating and sailing enthusiast there is Naini Tal with its large, picturesque lake resting in a wide nook provided by the hills on its three sides, the loftiest rising to a height of 2,612 m. (8,568 ft.). Ranikhet, only a short distance away, presents an entirely different mood—spaciousness and hushed tranquillity made the more beautiful by the soft murmur of its tall and beautiful pine and deodar trees, and its magnificent view of a long range of snow glistening in the distance. The visitor with a passion for the past would find sources of the cultural heritage of Kumaon scattered in and around Almora; and one in search of gaiety could do no better than to run up to Mussoorie for the enjoyment of merry days and sparkling nights.

Three of these hill stations are in the Kumaon region which has been made widely known to the English-reading public by Jim Corbett—and not for man-eaters alone! Mussoorie lies in a different region altogether.

NAINI TAL, RANIKHET AND ALMORA

NAINI TAL

Naini Tal has long been the summer capital of Uttar Pradesh. Soon after its 'discovery' by two British officers, Naini Tal was founded in 1841. It soon began to be developed and was made the summer headquarters of the U. P. Government within a few years. Situated in a valley of the Gagar range, at a height of a little over 1,829 m. (6,000 ft.), Naini Tal is approachable by road all the way, and by train up to Kathgodam, the terminus at the foot of the hills, 35 km. (22 miles) from Naini Tal. Since the bridge over the Ganga at Garhmukteshwar has recently been completed, a motor journey from Delhi will no longer be the tedious undertaking it used to be. An almost incessant stream of buses, taxis and private cars can be seen going up and down the winding road in the busy season of May and June. The road for Ranikhet and Almora is the same for about 19 km. (12 miles), after which it branches off. At a distance of 6 km. (4 miles) from Naini Tal, a little way from the road, can be seen a group of three or four houses—the village of Takula which Gandhiji made his residence the only time he visited Naini Tal.

Naini Tal is bounded on the north by China Peak, the highest and the most imposing, with Alma and Sher-ka-Danda on the east and Deopata and Ayarpata on the west, both gradually sloping down-

wards. In the lap of these mountains stretches the lake. This is the first view of Naini Tal a visitor gets as he emerges from the overflow of bazars extending downwards, to reach journey's end. The furrowed precipice of China Peak or the rugged beauty of Deopata is as arresting a sight as the lake glistening and serene—or maybe, restless and sombre, should nature be in a whimsical mood. The lake is the unrivalled queen, though the dominating presence is that of China Peak and the presiding deity is Naini—a corrupted form of Narayani, one of Parvati's many names. Rarely it is that the lake greets the visitor with anything but a gracious smile of welcome on its blue-green face, the sparkle and beauty of which works like magic on tired limbs and low spirits.

The lake appears to have been known in the ancient mythological past of India. The modern name of Naini Tal is, however, derived from an old temple of *Naini Devi*, at the upper edge of the lake. The old temple was destroyed in the landslide of 1880 and was replaced by a modern structure.

At all times of the day the lake presents an aspect of bedecked freshness. If no white sails are seen decorating its broad surface with their triangular, graceful lines, a slim, streamlined, colourful and cheerful boat or two is hardly ever absent. And while there is daylight, their brightly coloured cushions in a variety of flowered or checked designs stand out on the edges of the lake to beckon to passers-by. There is plenty to put the sailing enthusiast on his mettle, with races every day and a regatta once in the summer and once again in the autumn season. At night the lake turns into an enchanting, alluring fairy-land, reflections of the row of lights dancing in the water to weave many a mysterious fantasy. The silvery, luminous sheen of moonlight is so utterly bewitching that it does not take long for the imagination to travel back to days when there were no lights from houses to disturb the scene, when a glen stretched from the water's edge upwards and the dark gravity of the mountains made resplendent the glory of the lake stretched out at the foot of a solitary stone structure below.

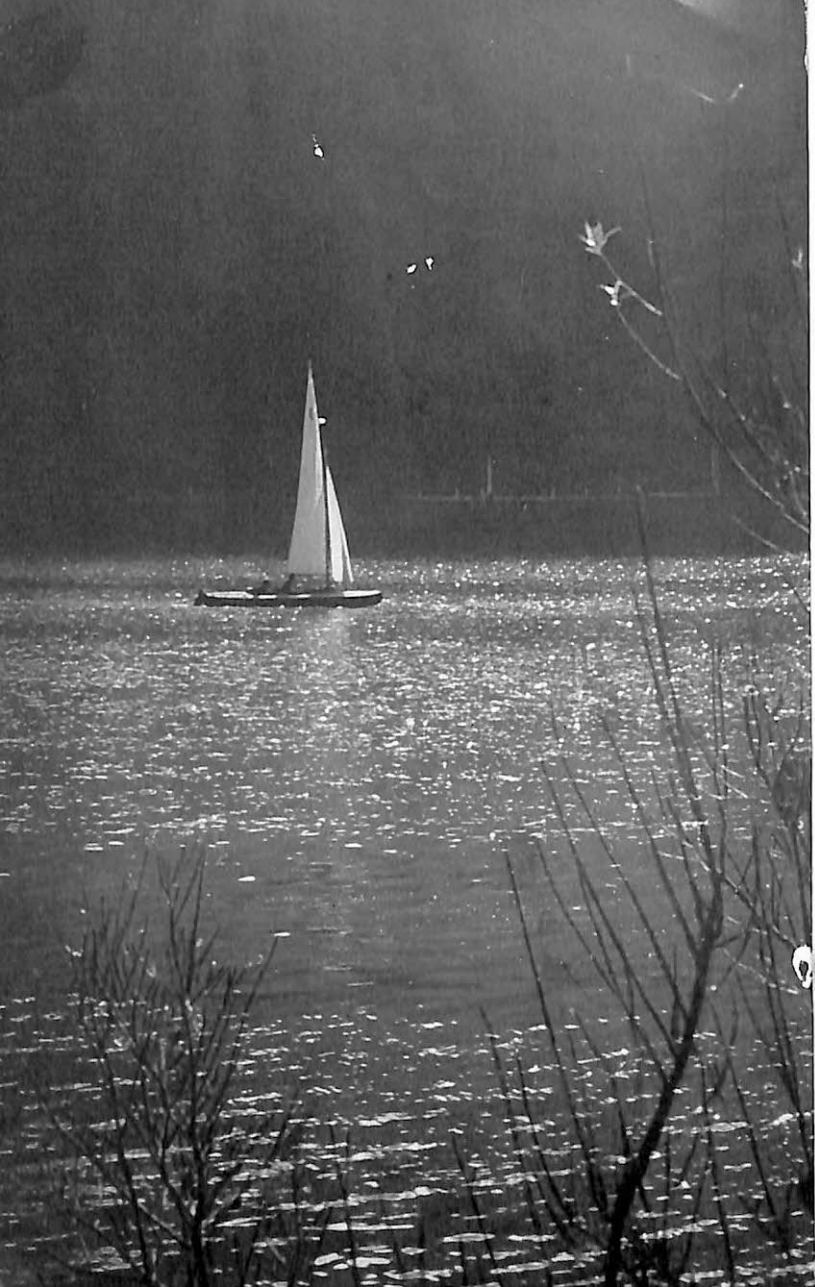


For the interest of those with a passion for facts and figures, the greatest length of the lake is 1,433 m. (1,567 yds.), the greatest breadth 463 m. (506 yds.), and the greatest depth 28 m. (93 ft.). In circumference, it is a little over three kilometres. The depth is said to be greatest at a place where a rock commandingly rises above the otherwise level surface of the banks. There is a small temple here and a cave which would explain the British appellation of 'smuggler's rock' given to what is popularly called Pashan Devi (the Rock or Stone Goddess). Not only the town but the bazars also derive their names from the lake, the one on the side of the road terminus being called Talli (meaning lower) Tal (Lake) and the other, near the 'flats', Malli (meaning upper) Tal.



NAINI TAL—The lake





It is difficult to imagine that the utterly bald and dry flat ground, popularly called the 'flats', including an extensive playground, shops, clubs and cinema houses, buzzing with the social life of Naini Tal, could once have been a lovely glen. It is described thus by Mr. Barron, one of the first two Englishmen to reach Naini Tal: "An undulating lawn with a great deal of level ground interspersed with occasional clumps of oak, cypress and other beautiful trees, continues from the margin of the lake for upwards of a mile up to the base of a magnificent mountain standing at the further extreme of this vast amphitheatre....."

The amphitheatre has been the scene of many a thrilling game of polo (played no longer), hockey and foot-ball; of the sports festivals that the numerous schools of Naini Tal hold severally or together; of public gatherings of a political or non-political nature. The 'flats' are the shopping centre; the centre for exchanging gossip or idling away time listening to the Kumaon Regiment band; the centre for cinema-fans; the centre for keen, though occasionally inept, riding enthusiasts who can hire ponies here and take a run on the riding-path on the east bank of the lake.

Other pleasures in Naini Tal include riding, walking—for which the Aryapata hill is the more satisfying with its luscious greenery and shady bridle-paths—and picnics and excursions. The venture-some undertake a pilgrimage up the China—on horse-back or on foot—for the magnificent view of the mountainous region from that height and of the snows in the distance, on clear days. The visibility of the snows is notified by the flutter of a flag hoisted on China-top for this purpose. The less adventurous satisfy themselves with a picnic at Land's-end or Tiffin-top, high enough, though not as imposing as China, and remarkably peaceful as picnic spots. Excursions for the day can be taken by taxi or by bus to other lakes round about this region of Kumaon—Bhim Tal, one of the largest; Naukuchia Tal, peaceful and enchanting; or Sat Tal, a cluster of seven little lakes making fascinating patterns of water in light and shade.

RANIKHET

For anyone in search of a 'quiet' holiday Ranikhet offers many attractions. In contrast to Naini Tal, which is enclosed in by hills on three sides, Ranikhet spreads out and presents an aspect of wooded peace, the exhilarating scent of pine pervading the atmosphere, red roofs of houses peeping above the highest reach of swaying, deep-green leaves. Ranikhet has long enjoyed an exclusiveness not known to either Almora or Naini Tal. Not that the exclusiveness has continued over the years on account of any 'snob value' rather the contrary. Ranikhet has been left alone to take pleasure in its status of a military cantonment, the civilian population treating it with neither any feelings of awe nor of neglect, but just taking

*NAINI TAL—A yacht glides over the shimmering waters of Naini Lake.
Yachting is a favourite sport at Naini Tal.*



RANIKHET—A Himalayan resort known for its orchards and splendid snow-views

cognizance of, without getting very enthusiastic over, its existence. It is only in recent years that numerous members of the civilian clan have discovered and been captivated by its charms.

Situated at a height of 1,824 m. (5,983 ft.), rising to 2,116 m. or 6,942 ft. at Chaubattia, and at a distance of 79 km. (49 miles) from Kathgodam, the railway terminus, Ranikhet, has never been a capital town—in the modern age or in the hoary, historical past. The *Rani* (queen) whose *khet* (field) it appears to have been at some stage of its development, was apparently of so little consequence that not even a charming tale of her sowing and reaping her fields in solitary splendour has survived or inspired any research!

Ranikhet came into existence in 1869 as a military cantonment. It lies on a ridge which looks like a long plateau stretching away, offering plenty of possibilities of expansion and development. Blessed with a mild climate, it can offer the pleasure of golf, a very well-appointed club, with tennis, ping-pong, billiards, a good library and, above all, beautifully maintained and truly picturesque surroundings. It can offer also the view of a wide sweep of snow-ranges in the distance. While in Naini Tal a glimpse of the snow-clad Himalayas can only be had by adventurous climbers, many lucky folk in Ranikhet can delight in a view from an open window of their house. The best and the most satisfying view, however, is from the Forest Rest House where a map is available for the curious to identify each glistening peak.

It is for its scenic beauty and, particularly, for its trees that Ranikhet is famed. Pine, oak, and deodar; besides other varieties described as 'exotic', stand verdant and stately in groves or clusters or line the many enchanting bridle-paths. For fruit-trees, Chaubattia is proudly acclaimed. Here in the orchards of apples, pears, peaches and cherries, a fruit-preservation industry is thriving today.

ALMORA

Almora, the one-time capital of Kumaon, echoes still with the tales of the exploits of its kings and heroes, the ingenuity of advisers and ministers, the compositions of its bards and poets. The fort built by the king who first made Almora the capital, and which now houses the District Court as also a folk cultural centre, the Lok Kala Mandal, stands as a symbol of Kumaon's heritage.

Almora is situated at a height of 1,646 m. (5,400 ft.) and lies on a saddle-shaped ridge. The hill on which Almora stands is described in the *Skanda Purana* as the sacred mountain situated between the Kaushika (Kosi) and Shalmali (Syal) rivers. Almora can boast of not only its antiquity but of a rapturous view of the snow-clad Himalayan peaks, lovely woods of pine and deodar and a climate which enables the inhabitants to lead a healthy outdoor life almost all the year round. It is far less moist than Naini Tal and enjoys an open, sunny situation where, even at the height of

winter, the ground does not remain frozen for long and never gets enveloped in fog, as Naini Tal does.

Apart from the evidence of history, the forts of the Chand kings; Fort Moira; the reverberations of legends associated with almost every hill-top; the Kalimat or Kalmattia, one time arsenal of the Chand kings, which is said to have acquired its colour from the *yaina* (sacred rite) performed on it in which instead of wood, iron was used; the Hiradungi where diamonds are said to have been dug up and which is the abode of the serpent with the jewelled hood, Almora provides enchanting wooded beauty spots. Sirtoli, which was once a tea garden, is now a beautiful forest of pine and other trees. The Granite Hill, or as it was once called, the One-tree Hill, because of the single deodar on the peak, looks no longer like granite but presents a pleasing, green aspect. Bikatbani is a grove of pines named after a British officer Mr. Beckett. The stone-paved bazar is also a point of interest.

The people of Kumaon are intensely religious. The area abounds in temples and shrines and resounds with deeds of demons and the soft tread of playful fairies. Dark and dreadful shadows of ghosts and witches haunt every deserted corner. The Himalayas being the abode of Siva and his consort Parvati, who is the daughter of Himalaya, they are the deities most worshipped in this region. Parvati in her form of Shakti (Goddess of Power) finds millions of devotees and has many temples dedicated to her in her various names of Durga, Kali, Bhavani, Nanda, etc. Siva is a *ghar-jamai* (son-in-law staying at the house of his wife's father)—the belief probably inspires others to follow suit! The system of *ghar-jamai* is not uncommon in Kumaon. There is an interesting story told about a British officer, Mr. Trail. Apparently the goddess Nanda had a temple in the Almora fort which Mr. Trail had removed. Soon after this Mr. Trail was struck with snow-blindness on the slopes of the Nanda Devi mountain. It was interpreted as evidence of the goddess's displeasure and it is said that Mr. Trail vowed to rebuild her temple. This vow he is said to have fulfilled on his return to Almora.

Almora is most rewarding for the visitor in a mood for roaming around. Binsar, only 20 km. (13 miles) away, is a beautiful retreat at a height of about 2,438 m. (8,000 ft.) This was also the favourite summer-resort of King Kalyan Chand. Here he built a Siva temple, named Bineshwar which has been corrupted to become Binsar. The temple is now in ruins but the place remains cool, serene and gorgeously wooded.



At a distance of about 42 km. (26 miles) is Bageshwar yet another lovely spot situated on the bank of the Sarayu, where the Sarayu is joined by the Gomati. There is a very ancient temple here which gives the name to the town. The present structure dates from about 1,450 but is not the original. A legend goes that a sage performed such a *tapasya* (meditation)

in the bed of the Sarayu that the flow of water stopped, whereupon people became perturbed and complained to Siva. The Lord conspired with his consort Parvati and made a plan according to which she took the form of a cow and began grazing by the river-side. Her Lord himself assumed the form of a tiger and jumped upon her. Seeing this the sage at once arose out of his trance to rescue the cow, and the flow of the river was released. It is in the name of Vyaghreswara—Lord of Tigers, or the Lord in the form of a Tiger—that Siva is worshipped in the temple at Bageshwar. Besides being a holy place, Bageshwar is famed for its fairs, held in January-February at the time of Sivaratri, and September-October, at Dussera. It is a flourishing centre of trade at the time of these fairs and many are the varieties of wares available—from ponies to wooden bowls. Bageshwar has also been a scene of the Indian movement for freedom. Gandhiji visited the place in 1929.

And so among the ruins at Champawat, Katyur and innumerable small villages and towns, scattered over the region by the side of the rivers Sarayu, Kosi, Kali and others; on wooded hill-tops, green valleys and lovely glens; seeing the pure majesty and breath-taking splendour of the snows, the visitor can spend many a day of ecstatic delight in the lap of beauty, pure and serene.

MUSSOORIE, CHAKRATA AND DEHRA DUN

MUSSOORIE

Situated at an altitude of 2,006 m. (6,580 ft.), a mere 35 km. (22 miles) from Dehra Dun, Mussoorie deservedly enjoys the reputation of being the gayest of the many gay Indian hill stations. For one thing, she is not only not the seat of the state government, she is not even the headquarters of a district. Nor is she an important religious, commercial or political centre. She is just the holiday-maker's heaven—par excellence. Celebrated no less for its scenic beauty than its bright social life and cool and bracing summer climate, it is no wonder that Mussoorie should have come to be known as the *Queen of Hill Stations*,

History: Mussoorie lies on the first range of hills running east and west parallel to the Siwaliks. The origin of its name is disputed. Written and pronounced *Mansuri* in Hindi—though it has nothing to do with the Muslim name Mansoor—the town is generally supposed to owe its name to the "masoor" plant which grows abundantly throughout the station. As a modern township Mussoorie's history is only about 150 years old. Actually Mussoorie proper may be said to have first come into existence in the year 1823 when the first house, a small hut on the Camel's Back, was built as a shooting box by Mr. Shore and Capt. Young. By 1928 the influx of new



settlers had become considerable. In 1832 the Old Brewery was started and in 1838 was opened the first of the Mussoorie schools. The process of growth and development has been proceeding apace ever since—the popularity and accessibility of the station being enhanced considerably by the opening of the Hardwar-Dehra Dun railway line in 1900.

Visitors' Paradise : There is, needless to say, no lack in Mussoorie of either excellent hotels or centres of amusement. One of the principal hotels, the Charleville, now accommodates the Government of India's principal civil administrative training institution. But considerable though the charm and attraction of what may be called sophisticated Mussoorie undoubtedly is for visitors, her principal title to renown as a hill station lies not so much in her bright social life as in the rich natural beauty with which nature has so generously endowed it. From Gun Hill the visitor can have an unforgettable view of the mighty snow-clad Himalayan peaks. Down Happy Valley way, he may have his fill of looking at the fresh face of luxuriant nature. Towards the eastern side of Mussoorie town rises the old cantonment of Landour, now a busy bazar. Immediately to the east of the library is the hill called the Camel's Back, the road encircling it—called the Camel's Back road—providing one of the best walks of the station. But of lovely walks in Mussoorie it is virtually impossible to make an exhaustive list, many an humble-looking path being capable of providing pleasure and enjoyment even in the course of a few minutes' stroll. At evenfall, on clear days, the sight of Dehra Dun's lights from anywhere near the library is, in its own way, quite as considerable an attraction as the snows are from Gun Hill.

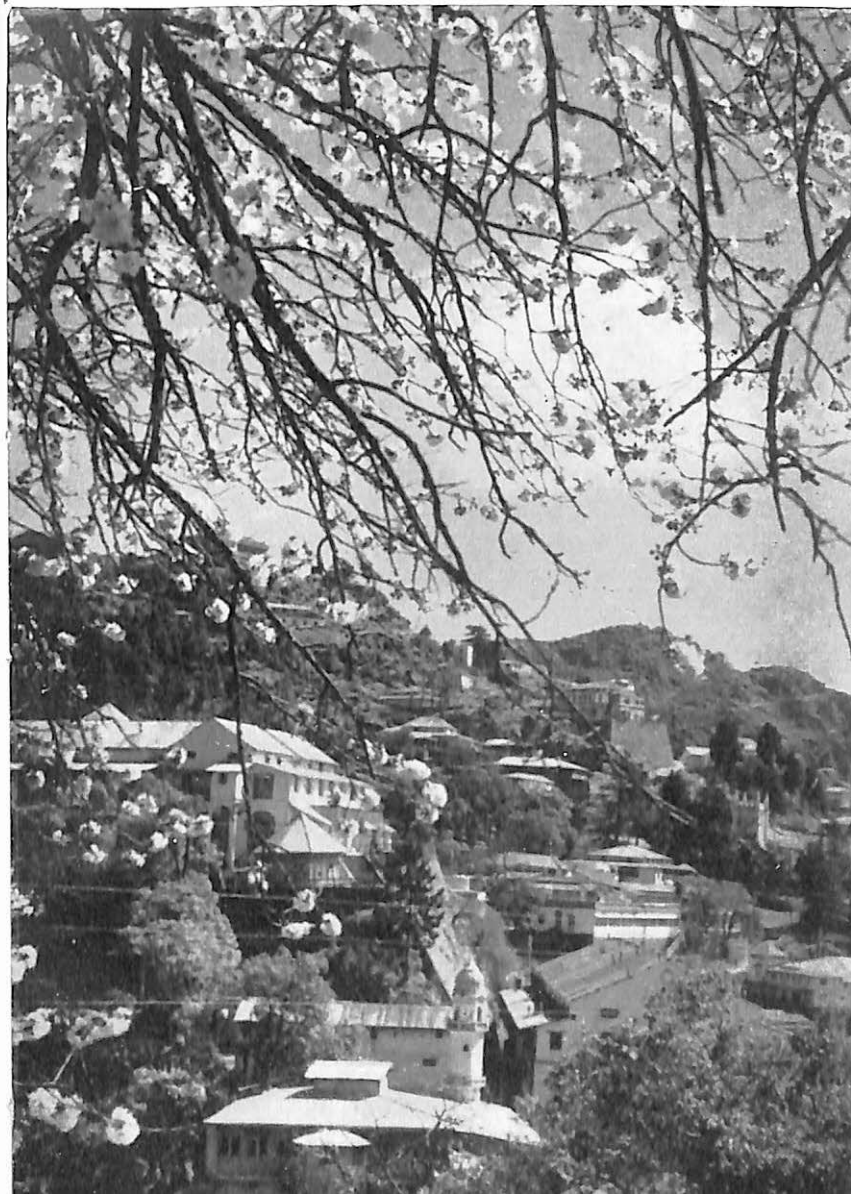
Towards the south, standing near the library or on one of the upper vantage points, the visitor may look down upon the rich expanse of the Dun bounded by the Siwalik ranges. Similarly, towards the north he is assured of the most gorgeous view of the magnificence of perennial Himalayan snows. The Kemptee Falls, eight kilometres (five miles) down in the direction of Simla may be reached either from Happy Valley along the ridge or by road, and are worth a visit either during or immediately after the rainy season. Besides the Kemptee, there are several other falls which are worth visiting during or just after the rains, e.g. those near the Bhatta and Kayarkuli villages and the one near Barlowganj—also the Murray Falls above Sahasradhara.

Add to the many scenic charms provided by Mussoorie, the various forms of amusement it affords—dancing, cinema, skating, riding, concerts etc.—and one may begin to understand why Mussoorie enjoys its enviable reputation.

CHAKRATA

At a height of 2,099 m. (6,885 ft.) above the sea-level, 61 km. (38 miles) from Mussoorie by the hill-road and 129 km. (80 miles)

MUSSOORIE—*Spring is the time for cherry blossoms*



by motor-road, lies the quiet but pretty hill station of Chakrata, originally just a military cantonment, but now quite popular with civilians from the plains who want to run away from the heat, for the Simla-Mussoorie road passes through Chakrata cantonment. Though the scenery at and immediately around Chakrata is relatively uninspiring, the visitor can enjoy some of the finest views of the mountains by going out only a little way towards Simla. Chakrata itself is at its best in the post-monsoon period, particularly in October. Deoban, only 8 km. away, commands some of the best views of the Himalayas. Lakhamandal, 37 km. (23 miles) from Chakrata, is worth a visit for its Pandava monuments, and Kalsi, 51 km. (32 miles) from Dehra Dun, for its Asokan edicts. Mundali, 29 km. (8 miles) from Chakrata, has rich scenic beauty to present to the enterprising tourist—and the less enterprising are offered a charming picnic spot in the so-called Tiger Falls, a mere three kilometres from the cantonment.

DEHRA DUN

Situated in the midst of much natural beauty and a delightful, bracing climate, Dehra Dun is an important residential as well as educational centre. For many hill resorts—Mussoorie and Chakrata—it is, of course, the railway terminus. The line enters the Dun valley through a tunnel near Hardwar and runs parallel to the Siwalik range—quite as far as Dehra, Rishikesh being one of the three intermediate stations. The city of Dehra stands on a plateau, the civil station and cantonment being separated by a river running to the west of the civil station. To the north lies the Forest Research Institute and to the south the railway station.

Sikh Temple : Perhaps the only object of historical interest in Dehra is the Sikh temple (*gurudwara*) of the Udasi sect, built in 1699. The central block, in which is preserved the bed of Guru Ram Rai, the founder of the Udasi sect, is a handsome structure designed in the style of the tomb of Jahangir. The corners have smaller monuments, in memory of the Guru's four wives.



Places of interest : One of the two establishments for which Dehra Dun is most well-known is the Forest Research Institute. This smart-looking building houses the only institution of its kind in Asia. The campus lies on the road to Chakrata, some five kilometres north of Dehra Dun proper.

Two kilometres beyond the Forest Research Institute is the Military College which, in size as well as quality of training imparted, rivals some of the most famous military academies of the world.

Eight kilometres (five miles) or so from Dehra Dun city, in a colony called Premnagar, is situated the Sericulture Centre where the visitor may like to see (1) Mulberry demonstration farms, (2) the Grainage section, (3) the Research section and (4) the Cocoon Stifling section.

Raipur Springs, a fine picnic spot is situated some five kilometres (three miles) from Dehra Dun proper.

Robbers' Cave (Gucchu Pani) near the cantonment area, some eight kilometres (five miles) from Dehra Dun city, is an interesting spot. Here the stream of water suddenly disappears from sight and goes underground, only to reappear above ground a few metres beyond.

Sahasradhara, 14 km. (nine miles) from Dehra Dun, is well known for its sulphur springs and popular as a picnic spot.

These are but a few of the delightful excursions that can be arranged from Dehra Dun. The forest road to Hardwar affords a

RISHIKESH—Suspension bridge (Lakshman Jhoola)





HARDWAR—Kumbh Mela on the banks of the Ganga draws about two million pilgrims from all parts of India

drive through superb sylvan scenery and along the most delightful habitats of the wild. The region abounds in big and small game and offers excellent fishing.

RISHIKESH AND HARDWAR

RISHIKESH

At a distance of 42 km. (26 miles) from Dehra Dun lies the holy township of Rishikesh where the pilgrim may not only enjoy a bracing (and elevating) dip in the Ganga, but either himself start or watch more enterprising devotees start on their grand pilgrimage to holy Badrinath—up in the high hills. 'Musts' on the visiting pilgrim's list at Rishikesh are the lofty suspension bridge called Lakshman Jhoola, the Swargashram chain of cloisters on the bank of the Ganga, the Geeta Bhavan, the Divine Life Society, the Sivananda Ashram, the Pashulok and, of course, the exalted atmosphere of the place, intangible but unmistakable.

HARDWAR

Although Hardwar today is but a minor township—not even the headquarters of a sub-division of a district—it is mentioned as one of the seven most sacred cities in the famous *sloka* which tells the Hindu where he may expect to acquire the most considerable spiritual merit. The *sloka* mentions Hardwar as 'Maya', one of the two ancient names which have been supplanted and replaced by the name Hardwar. The other name that has passed out of use is Gangadwara.

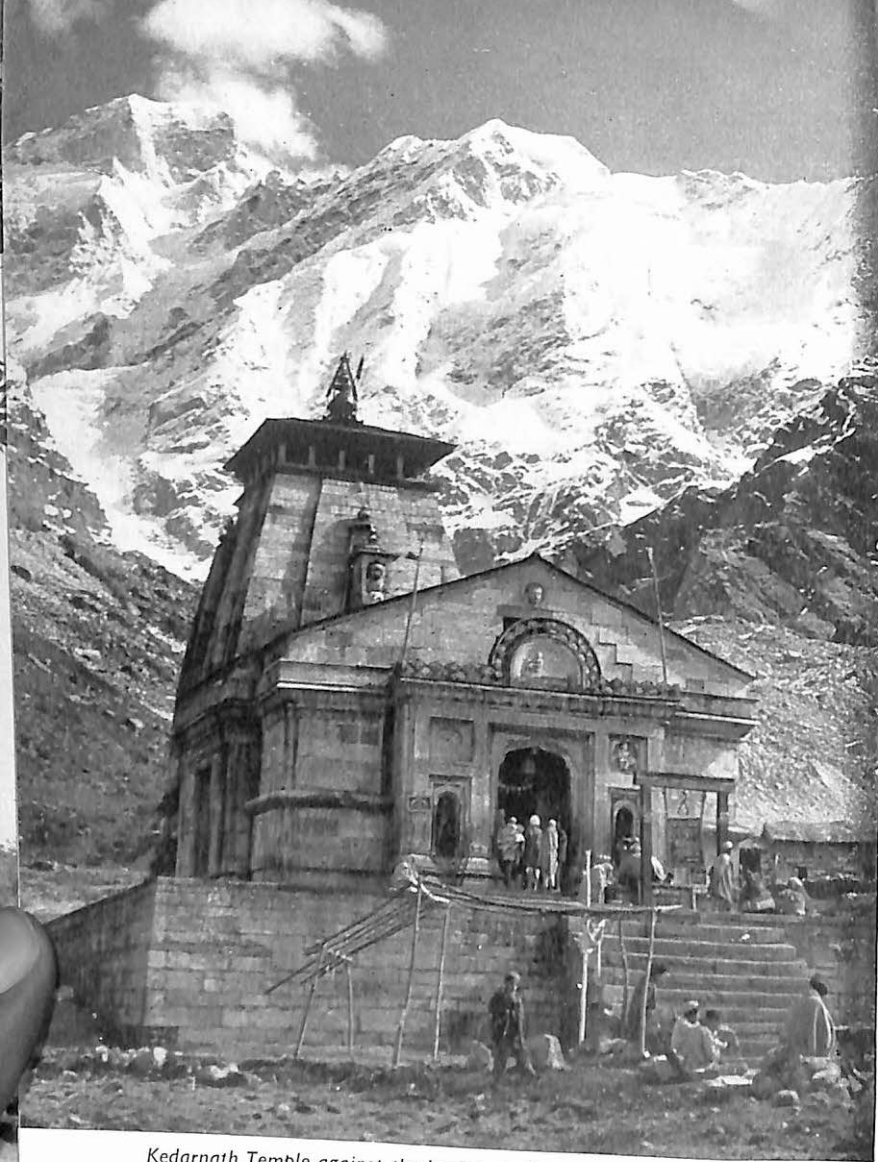
More ancient than any of these names, however, is Kapilasthan (the abode of Kapila) by which title Hardwar first received recognition in ancient India. The great sage Kapila brought the town glory and renown, and the fact that it lies at a beautiful spot just where the Ganga, descending from the mountains, spreads itself comfortably on level land, coupled with its association with Kapila, made Hardwar a unique place of pilgrimage.

Situated at the foot of the Siwaliks and on the right bank of the Ganga, Hardwar stages the world-famous Kumbh Fair once every twelve years—like Prayaga (Allahabad). The most celebrated as well as the most picturesque bathing ghat is the Har-ki-Pairi (the foot of the Lord) and, in close proximity to it, is the Gangadwar Temple, the most famous of Hardwar's many shrines. The town has a unique look with its beautiful *ghats*, temples, *dharamshalas* and saffron-robed *sadhus*.

Four kilometres below Hardwar is the sister township of Kankhal, renowned for its temple of Daksha and the Canal head-works—and a delightfully situated and well-appointed rest-house. Hardwar, Kankhal and Jwalapur are three distinct townships which together constitute, under the collective name of Hardwar Union, a single municipal administration.

BADRINATH AND KEDARNATH

Hardwar is the gateway to two of the Hindus' most sacred shrines, Badrinath and Kedarnath, deep in the Central Himalayas.



Kedarnath Temple against the backdrop of snow-clad mountains

From Hardwar, Badrinath lies at a distance of 295 km. (183 miles). The road and the bridle-path take the traveller through a fascinating country rich in scenic beauty, with the sacred river Ganga rushing along on one side. A motorable road has been constructed up to Joshimath, leaving only 29 km. (18 miles) to be covered on foot to reach Badrinath. Rishikesh, Dev-Prayag, Shrinagar and Rudra-Prayag are major pilgrim centres on this road-route.

The name 'Joshimath' is a corrupt form of the Sanskrit word 'Jyotirmath'. Situated at an altitude of 1,860 m. (6,100 ft.) above sea level, this place is considered sacred for many reasons. It is, in a sense, the winter abode of Lord Badrinath. The Utsavamurti (idol) of Lord Vishnu in the form of Uddhava, his great disciple, is brought down here from Badrinath and worshipped during the cold season. It was here that sage Sankaracharya, the great philosopher from the south, established his northern-most *math* (religious centre of Hinduism).

The 29-km. (18-mile) track-route to Badrinath from Joshimath affords lovely views of the Alakananda valley which runs by its side. Pandukeshwar and Hanuman Chatti are two important centres on the route.

BADRINATH

Badrinath (3,172 km. or 10,400 ft.) lies on a small plateau between the Narayan Parbat on the one hand and the Alakananda river on the other. The sides of the surrounding mountains are pointed and eternally clad in snow.

The main idol in the temple is that of Vishnu seated in a meditative pose. At his left are the images of the two brothers, Nara and Narayana, and the idol of Kubera, the God of Wealth, is placed at his right. The silver image of the mount, Garuda, faces the image of Vishnu. The principal priest, the Rawal, belongs to the Brahman community of Namboodiris in South India. Only the Rawal is allowed to touch the sacred idols.

The town and the temple are closed in the third week of November. The last act to be performed when the temple is closed for the winter is to fill with *ghee* (clarified butter) an old lamp which remains lighted till the temple is reopened.

KEDARNATH

The other popular place of pilgrimage is Kedarnath, famous for its Siva temple which stands in lonely grandeur against a glittering wall of snow up which is the legendary path taken by the five Pandavas—heroes of the famous Hindu epic, the *Mahabharata*—on their last earthly journey. Kedarnath has a common route with Badrinath up to Rudra-Prayag. From Rudra Prayag there is a 12-km. (20-mile) road journey to Kakragad from where there is a 42-km. (26-mile) bridle-path which runs along the river Mandakini to Kedarnath.

From Kedarnath one may return to Rishikesh or go to Badrinath by a direct route.

WILD LIFE

For observing and photographing wild life, the State has national parks and sanctuaries where birds and animals live unmolested by the hunter and the poacher.

CORBETT NATIONAL PARK

The best of these wild life preserves is the Corbett National Park which is among the earliest established in the country and named after Jim Corbett, whose books are considered to be classics on wild life and *shikar*. He was brought up in the hills of Kumaon and had intimate knowledge of the wild life, the jungle-lore and the people of the region.

The Corbett National Park spreads out over an area of 324 sq. km. (125 sq. miles) with the Himalayan hills for a background and the river Ramganga on one side. It abounds in elephants, tigers, leopards, hyaenas, *sambars*, *gurals* with occasional Himalayan black bears, spotted deer and magnificent hog deer. The Park's flora includes a *sal* tree which is said to be the biggest in India.

The wild life in the park can be observed from 8 watch-towers which are connected by a network of fair-feather roads. A jeep station-wagon and two trained elephants are available to take visitors around the park. The river Ramganga offers magnificent mahseer fishing.

The Park lies 240 km. (152 miles) north-east of Delhi and is accessible both by road and rail, the rail-heads being Ram Nagar and Haldwani. From Ram Nagar, the nearer of the two, there is a 47-km. (29-mile) road to Dhikala where the main rest house of the park is situated.

RAJAJI WILD LIFE SANCTUARY

The Rajaji Wild Life Sanctuary, in the foothills of the Himalayas in Saharanpur Division, covers 449 sq. km. (173 sq. miles) in area. The Delhi-Dehra Dun highway runs through the Sanctuary which is 23-km. (14-mile) from Dehra Dun and 225 km. (140 miles) from Delhi by road.

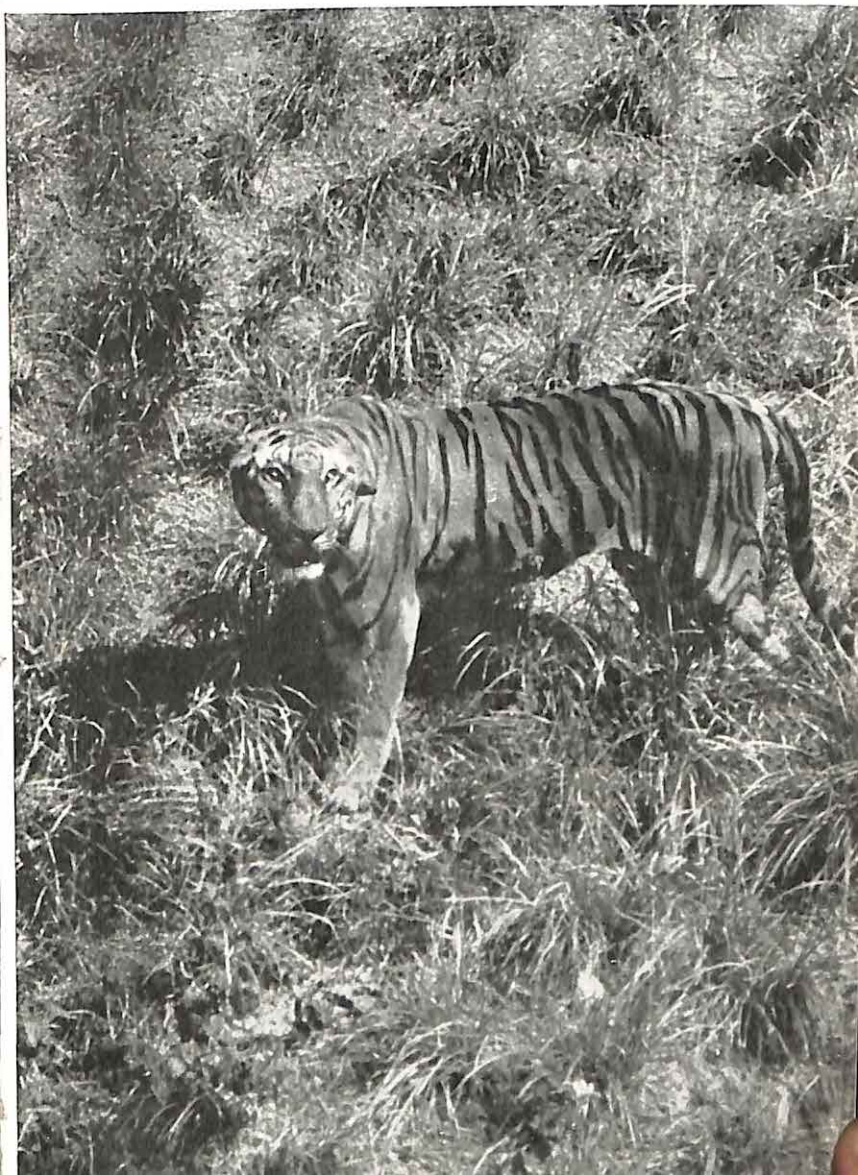
The sanctuary has elephants, tigers, panthers, sloth-bears, *gurals*, *sambars*, spotted deer, partridges and peafowls. Accommodation is available in 3 forest rest houses at Mohand, Dholkhand and Shahjahanpur.

CHANDRAPRABHA SANCTUARY

Yet another sanctuary, Chandraprabha, lies at the eastern end of the Vindhya range of mountains and covers 78 sq. km. (30 sq. miles) in area. It is 69 km. (43 miles) from Varanasi (Banaras) by a good road.

For detailed information and literature about the wild life of Uttar Pradesh, the visitor may contact the Chief Wild Life Warden, Wazir Hasan Road, Lucknow.

The Corbett National Park abounds in tigers





APPENDICES

AGRA

General Information

Temperature : Winter —min. 4.2°C
Summer—max. 45°C

How to get there

Air Connection : The Indian Airlines Corporation operates regular services from Delhi to Agra, Varanasi, and Calcutta.

Rail Connections : Agra is 197 km. (122 miles) from Delhi on the rail-route to Bombay.

Local Transport : Meterless taxis are available, generally at the rate of 62 nP. per mile and Rs. 1.50 per hour detention charges. Buses, tongas, cycle rickshaws are also to be had.

Guide Service : Contact the Government of India Tourist Office, for approved guides.

Information Centres :

1. Govt. of India Tourist Office, 191, The Mall, Agra Cantt.
2. U.P. Government Tourist Bureau, 9, Ajmer Road.

Accommodation

(a) Western-style Hotels :

	Single	Double
*Laurie's Hotel	Rs. 30.00 to Rs. 45.00	Rs. 60.00 to Rs. 80.00
*Clark's Shiraz	Rs. 40	Rs. 85
Imperial Hotel	Rs. 25.00 to Rs. 50.00	Rs. 35.00 to Rs. 60.00

(b) Indian-style Hotels :

Rates range from Rs. 16.00 to Rs. 32.00 for a single room and Rs. 25.00 to Rs. 50.00 for a double room.

(c) Other Accommodation :

	Reservation Authority
Circuit House.	District Magistrate, Agra (generally reserved for distinguished visitors).
P.W.D. Inspection House.	Executive Engineer, P.W.D. (Building and Road) Agra.
Railway retiring rooms at Agra Fort Station.	

* On the approved list of Deptt. of Tourism, Government of India.

Y.M.C.A.

Archaeological Bungalow at
Fatehpur Sikri.

Archaeological Rest House
at Sikandra.

Supdt. Deptt. of Archaeology,
Northern Circle, Agra.

Suptd. Deptt. of Archaeology,
Northern Circle, Agra.

MATHURA

How to get there

Rail Connections: Mathura is on the main Delhi-Bombay railway line and is about two hours' run from Delhi by mail and express trains.

Road Connections: Regular services of U.P. Govt. Roadways also run between Delhi and Mathura, and Mathura and Agra.

Local Transport: A few taxis are available at Re. 0.56 per mile. Buses, rickshaws and tongas are also available.

Information Centres: U.P. Government Tourist Bureau, Mathura-8.

Accommodation

	Single	Double
Western style hotels:		
Kwality	Rs. 5.00	Rs. 8.00 to Rs. 10.00

Indian-style hotels: Rates range from Rs. 2.00 to Rs. 5.00 for single rooms and Rs. 3.00 to Rs. 10.00 for double rooms.

Other Accommodation:

P.W.D. Inspection House
Canal Inspection House
Forest Inspection House
M.E.S. Inspection House

LUCKNOW

General Information

Altitude—120 m. (394 ft.)

Climate: Winter (October to March)

Summer (April to September)

Season: October to March

Max. 21.1°C

Min. 11.1°C

Max. 36.6°C

Min. 25°C

How to get there

Air connections: Lucknow is connected with Delhi, Varanasi, Allahabad, Patna, and Calcutta by air. During the season there is a twice weekly service to Phool Bagh which is the nearest airport for Naini Tal, Ranikhet and Almora.

Rail connections : Daily rail services link Lucknow with Delhi, Calcutta, Varanasi, Allahabad, Dehra Dun, Pathankot, etc.

Transport : There are regular bus services from Lucknow to Allahabad, Kanpur, Bareilly, etc.

Taxis are available with the U.P. Government Roadways. Rickshaws and tongas are other means of transport.

Accommodation

Western-style Hotels :

	Charges	
	Single	Double
Carlton Hotel	Rs. 20 to 35	Rs. 50 to 65
Capoor's Hotel	Rs. 18.50 to 30.50	Rs. 30 to 42
Burlington Hotel	Rs. 15	Rs. 28

Indian-style Hotels :

Central Hotel, New India Hotel and Republic Hotel	Rs. 3 to 10	Rs. 5 to 20
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Other Accommodation :

	Charges Rs.	Reservation authority
(1) Retiring Rooms : Northern and North Eastern Railway Stations (Char Bagh)	4.50	Station Master
(2) Government Guest House	12—15 ordinary and Rs. 35 for airconditioned	Chief Secretary, U.P. Government, Lucknow.
(3) Government Rest House, Gautampalli	2—5	Estate Officer, Estate Deptt., Lucknow.
(4) Canal Inspection House	2.25	Executive Engineer, Lucknow Division, Sarda Canal Lucknow.
(5) Forest Rest House	1.00	Chief Conservator of Forests.

Information Centres :

U.P. Regional Tourist Bureau,
19, Jahangirabad Mansion,
Hazratganj,
Lucknow.

Telephone
22247

ALLAHABAD

General Information

Area : 13 sq. km. (5 sq. miles)

Altitude : 95 m. (312 ft.)

Season : October to March

How to get there

Air Connection : Allahabad is connected by direct Indian Airlines Corporation services with Delhi, Lucknow, Banaras, Patna and Calcutta.

Rail Connections : Allahabad is on the direct Delhi-Calcutta rail route, 629 km. (391 miles) from Delhi and 813 km. (505 miles) from Calcutta.

Local Transport : Taxis are available at the railway station and at the larger hotels. Rates vary from 60 nP. to Re. 1.00 per mile and detention charges Re. 1.00 per hour. A few taxis are also available with U.P. Govt. Roadways. Tongas and cycle-rickshaws are also available.

Information Centres : District Information Centre, Civil Lines.

Accommodation

(a) Western-style hotels :

	Single	Double
* Barnett's Hotel	Rs. 16.00 to Rs. 20.00	Rs. 30.00 to Rs. 36.00
* Royal Hotel	Rs. 16.00 to Rs. 25.00	Rs. 30.00 to Rs. 45.00

(b) Indian-style hotels :

Rates range from Rs. 7.00 to Rs. 14.00 for a single room and Rs. 13.00 to Rs. 26.00 for a double room.

(c) Other Accommodation :

Reservation Authority

P.W.D. Inspection House Suptg. Engineer, P.W.D., Allahabad.
Y.M.C.A. Civil Lines

VARANASI (BANARAS)

General Information

Climate : Winter—Min. 5°C
 Summer—Max. 46.1°C

* On the approved list of Deptt. of Tourism.

How to get there

Air Connections : Varanasi is connected with Delhi, Lucknow, Allahabad, Patna, Agra and Calcutta by daily air services operated by the Indian Airlines Corporation.

Rail Connections : Varanasi lies on the rail-route from Calcutta to Delhi.

Local Transport : Luxury tourist cars are available at 75 nP. per mile for the first 32 km. (20 miles) and 62 nP. per mile for each subsequent mile. Detention charge is Re. 1.00 per hour. Minimum rate is Rs. 25.00 per day.

Four-seater taxis are available at 62 nP. to 75 nP. per mile and 3-seater taxis at 50 to 62 nP. per mile. Detention charge is Re. 1.00 per hour to Rs. 1.50.

De luxe buses and luxury cars can be hired from the Asstt. General Manager, U.P. Government Roadways, Varanasi Cantt. Other means of transport include cycle rickshaws, horse-drawn tongas.

Country-boats for river trips are also available.

Guide Service : A list of approved guides is maintained by the Govt. of India Tourist Office which may be contacted for assistance.

Information Centres : Govt. of India Tourist Office, 15-B, The Mall, Varanasi Cantt. U.P. Government (Regional) Tourist Office, Dasaswamedh.

Accommodation

(a) Western-style hotels :

	Single	Double
*Hotel de Paris	Rs. 30.00 to Rs. 55.00	Rs. 40.00 to Rs. 70.00
* Clark's Hotel	Rs. 30.00 to Rs. 60.00	Rs. 40.00 to Rs. 80.00

(b) Indian-style hotels : Rates range from Rs. 4.00 to Rs. 20.00 for single and Rs. 5.00 to Rs. 30.00 for double rooms.

(c) Other Accommodation :

Dak Bungalow.
Railway Retiring Rooms,
Varanasi Cantt.

Reservation Authority
Manager, Hotel de Paris

* On the approved list of the Deptt. of Tourism, Government of India.

KUSHINAGAR

How to get there

Rail Connections: The rail-head for Kushinagar is Gorakhpur which is approached from Delhi via Lucknow and from Calcutta via Varanasi.

Gorakhpur to Kushinagar is a distance of 53 km. (33 miles).

Local Transport: Regular bus services of the U.P. Government Roadways operate between Gorakhpur and Kushinagar.

Taxis: Five taxis are available at Gorakhpur and can be hired from the General Manager, U.P. Government Roadways, Gorakhpur. Charge for a return journey to Kushinagar is Rs. 40.00 per taxi.

Accommodation

At Gorakhpur

Hotels—Nil.

Railway Retiring Rooms

Accommodation at Kushinagar

Hotels—Nil.

Other Accommodation :

Govt. of India Tourist
Bungalow

P.W.D. Inspection Bungalow

Reservation Authority

Officer in Charge,
Tourist Bungalow,
Kushinagar.

Asstt. Engineer,
P.W.D., Kushinagar.

NAINI TAL, RANIKHET, ALMORA

General Information

	<i>Ranikhet</i>	<i>Naini Tal</i>
Area :	22 sq. km. (8.4 sq. miles)	11 sq. km. (45 sq. miles)
Altitude :	1,829 m. (6,000 ft.)	1,939 m. (6,360 ft.)
Season :	March to June and September to November.	

How to get there

Air Connections: The Indian Airlines Corporation operates a bi-weekly seasonal service to Phoolbagh Airport which is 114 km. (71 miles) from Almora, 177 km. (110 miles) from Ranikhet and 69 km. (43 miles) from Naini Tal via Kathgodam.

Rail Connections: The rail-head is Kathgodam which is 92 km. (57 miles) from Almora, 84 km. (52 miles) from Ranikhet and 35 km. (22 miles) from Naini Tal by road.

Road Connections : There are regular bus services from Kathgodam to Almora, Ranikhet and Naini Tal, and also from Delhi to Kathgodam via Moradabad and Haldwani.

Local Transport : Rickshaws and cycle rickshaws. A few taxis are available with the U.P. Government Roadways.

Guide Service : Guides can be arranged by the Regional Tourist Office, Naini Tal, on request received in advance.

Information Centres : U.P. Govt. Tourist Bureau Almora, and Ranikhet and U. P. Govt. Regional Tourist Office, Naini Tal.

Accommodation

At Almora

(a) Western-style hotels : Nil.

(b) Indian-style hotels : Rates range from Rs. 2.50 to Rs. 8.50.

(c) Other Accommodation :

Reservation Authority

Circuit House

Secretary District Board, Almora
Deputy Commissioner, Almora

District Board Dak Bungalow

Sub-Divisional Officer,

M.E.S. Inspection House

M.E.S. Ranikhet
Mount Circle, Naini Tal

At Ranikhet

(a) Western-style hotels : Norton, Rose Mount, West View. Rates range from Rs. 12.00 to Rs. 22.00 for single and Rs. 22.00 to Rs. 48.00 for double rooms.

(b) Indian-style hotels : A number of Indian-style hotels offer lodging only at rates ranging from Rs. 4.00 to Rs. 12.00.

Other Accommodation :

Reservation Authority

District Board Dak Bungalow

First come first served basis.

P.W.D. Inspection Bungalow

Sub-Divisional Officer,
P.W.D., Ranikhet

Forest Rest House

Conservator of Forests for
Mount Circle, Naini Tal

Mrs. Clarke's Rustic
Boarding House

At Naini Tal

(a) Western-style hotels : Grand, Royal, Swiss, Waldorf, Belvedere and Metropole. Rates range from Rs. 14.00 to Rs. 22.00 for a single room and Rs. 22.00 to Rs. 40.00 for a double room.

(b) Indian-style hotels : Rates range from Rs. 5.00 to Rs. 16.00 per head per day.

(c) Other Accommodation :

Reservation Authority

P.W.D. Inspection House

Executive Engineer, P.W.D.,
Kumaon Division,
P. & R., Naini Tal

Nainital Club

Rajyasampatti Adhikari,
U.P. Sachivalaya, Lucknow

Y.M.C.A.

Y.W.C.A.

A number of boarding houses are also available which charge Rs. 12.00 to Rs. 17.00 per head per day.

MUSSOORIE

General Information

Altitude : 2,006 m. (6,580 ft.)

Temperature : Summer—Max. 25.6°C to 31.7°C
Min. 7.2°C to 12.8°C
Winter—Max. 7.2°C to 10°C
Min. 2.2°C to 4.4°C

Season : April to June and September to October.

Clothing : Summer—Light woollens.
Winter—Heavy woollens.

How to get there

Air Connections : Nil.

Rail Connections : The rail-head for Mussoorie is Dehra Dun, 32 km. (20 miles) by road.

Transport (External) : Mussoorie is connected with Delhi by 2 de luxe services operated by the U.P. Government Roadways during the season. There are several bus services between Dehra Dun and Mussoorie.

Taxis are available with the U.P. Government Roadways at Dehra Dun at the following rates :

Rs. 22.00 to Rs. 27.00

Private operators also supply taxis. Rates are Rs. 15.00 to Rs. 20.00 for a full taxi and Rs. 5.00 to Rs. 7.00 per seat.

Transport (Internal) : Rickshaws, ponies, etc.

Accommodation

Western-style Hotels :

	Single	Double
* Hakman's Hotel (Tel. No. 59)	Rs. 25 to Rs. 30	Rs. 40 to Rs. 45
* Savoy (Tel. No. 10)	Rs. 26 to Rs. 28	Rs. 46 to Rs. 70

Other Accommodation :

	Charges	Authority for Reservation
P.W.D. Inspection House (Provincial)	Rs. 2.45 per suite	The Executive Engineer, P.W.D. (Provincial), Dehra Dun.
P.W.D. Inspection House (Central)	Rs. 5.62 to Rs. 7.19 per suite	Executive Engineer, P.W.D. (Central), Dehra Dun.
Y.M.C.A. Tourist Home	Rs. 9.00 per head Rs. 7.50 per day per suite (lodging only)	Incharge, Tourist Sub-Bureau, The Mall, Mussoorie.

Information Centres : U.P. Government Tourist Sub-Bureau, The Mall, Mussoorie (Tel. No. 163).

CHAKRATA

General Information

Altitude : 2,118 m. (6,950 ft.)

Season : April to June and September to October

How to get there

Air Connections : Nil.

Rail Connections : The rail-head for Chakrata is Dehra Dun, 93 km. (58 miles) away.

Road Connections : Regular bus services of U.P. Govt. Roadways connect Dehra Dun and Chakrata. Taxis of U.P. Roadways are also available.

Local Transport : Nil.

Information Centres : Nil.

* Approved by the Deptt. of Tourism, Government of India.

Accommodation

Hotels : Nil.

Other Accommodation :

Reservation Authority

Forest Rest House

Divisional Forest Officer, Chakrata.

District Board Dak
Bungalow

Executive Officer, Antarim

Zila Parishad, Dehra Dun.

M.E.S. Inspection Bungalow

Garrison Engineer, Dehra Dun.

DEHRA DUN

General Information

Altitude : 310 m. (2,000 ft.)

Temperature : Summer—Min. 23.4°C
Winter—Min. 5.2°C

Max. 39.6°C
Max. 16.7°C

How to get there

Air Connections : Nil

Rail Connections : Dehra Dun is 315 km. (196 miles) from Delhi and is connected by express trains.

Road Connections : Regular buses of the U.P. Govt. Roadways run between Delhi and Dehra Dun.

Local Transport : Govt. Roadways taxis are available at 75 nP. per mile and Re. 1.00 for travel in the hill section. Private taxis charge Rs. 1.50 for the first mile and Re. 1.00 for every subsequent mile. Buses and tongas are also available.

Information Centres : U.P. Government Tourist Sub-Bureau, 90 Astley Hall, Dehra Dun.

Accommodation

(a) Western-style Hotels :

	Single	Double
*White House	Rs. 18.00	Rs. 36.00
Regent	Rs. 7.00 to Rs. 12.00	Rs. 12.00 to Rs. 20.00
Doon Guest House	Rs. 15.00	Rs. 25.00

(b) Indian-style Hotels : Rates range from Rs. 3.00 to Rs. 5.00 for a single room and Rs. 4.00 to Rs. 10.00 for a double room.

* On the approved list of Deptt. of Tourism, Government of India.

Circuit House	District Magistrate, Dehra Dun
P.W.D. Inspection House,	Executive Engineer, Dehra Dun
Forest Rest House	Divisional Forest Officer, Dehra Dun
Canal Inspection House	Executive Engineer, (Irrigation), Saharanpur

HARDWAR AND RISHIKESH

General Information

Altitude :	290 m. (950 ft.)
Climate :	Winter—Min. 4.4°C Summer—Max. 9.4°C

How to get there

Rail Connections : Hardwar is 262 km. (163 miles) from Delhi and is connected by regular mail and express trains. Rishikesh is 24 km. (15 miles) by road and by the metre-gauge railway from Hardwar.

Road Connections : Regular bus services of the U. P. Government Roadways link Delhi with Hardwar and Rishikesh. Himachal Pradesh Government Bus Transport Co. also connects Hardwar with Dehra Dun and Mussoorie.

Local Transport : U. P. Government Roadways taxis are available. Charges 56 nP. per mile. Detention charges Re. 1.00 per hour. Buses, tongas and cycle rickshaws are also available.

Information Centres : U. P. Government Regional Tourist Bureau, Lalta Rao Bridge, Hardwar (0.5 km. from the Railway Station).

Accommodation

- (a) Western-style Hotels—Nil.
- (b) Indian-style Hotels—Rates range from Rs. 5.00 to Rs. 20.00.
- (c) Other Accommodation :

Reservation Authority

Railway Rest House	
Dak Bungalow	Distt. Planning Officer, Saharanpur.
Canal Inspection House	Executive Engineer, Northern Division, Ganga Canal, Roorkee

Lodging is provided free of charge at a number of *dharmshalas*.

BADRINATH

General Information

Altitude :	3,124 m. (10,250 ft.)
Climate :	Snow-bound from October to April. From May to November it is quite cold.
Clothing :	During May-November heavy woollens.
Season :	May to end of October. The temple opens usually in the second week of May every year.

How to get there

There are two routes for getting to Badrinath and both involve journey by train, bus and on foot.

1st Route.

- (i) Delhi-Rishikesh (By Train 285 km. or by bus with a change at Hardwar).
- (ii) Rishikesh-Joshimath (By Road 250 km. or 156 miles).
- (iii) Joshimath-Badrinath (On foot 30 km. or 19 miles).

2nd Route.

Delhi-Kotdwara (By train—300 km.)

Kotdwara-Joshimath (By road 283 km. or 176 miles).

Joshimath-Badrinath (On foot 30 km. or 19 miles).

Note :—1. The bus route from Kotdwara to Joshimath joins the first route at Srinagar.

2. Visitors from Delhi may prefer the 1st route.

KEDARNATH

General Information

Altitude :	3,581 m. (11,750 ft.)
Climate :	As in Badrinath.
Clothing :	As in Badrinath.
Season for visit :	May to November.

How to get there

As in the case of Badrinath, there are two routes for getting to Kedarnath, both involving journey by train, bus and on foot.

1st Route

- | | |
|----------------------------|--|
| (i) Delhi-Rishikesh | (By Train as for Badrinath or by bus with a change at Hardwar) |
| (ii) Rishikesh-Rudraprayag | (By Bus—142 km. or 88 miles) |
| (iii) Rudraprayag-Kund | (By Bus—34 km. or 21 miles) |
| (iv) Kakragad-Kedarnath | (On Foot 42 km. or 26 miles) |

2nd Route

Same as in case of Badrinath.

Trek route—Badrinath to Kedarnath.

The above trek is 171 km. (106 miles), out of which 42 km. (26 miles) can be covered by bus and the remaining on foot. The details are :—

- | | |
|----------------------------------|-----------------------------|
| (i) Badrinath back to Joshimath— | 30 km. or 19 miles on foot. |
| (ii) Joshimath back to Chamoli— | 42 km. or 26 miles by bus. |
| (iii) Chamoli to Kedarnath— | 96 km. or 60 miles on foot. |

Note :—Visitors desirous of avoiding long treks may visit Kedarnath first and then proceed to Badrinath via Rudraprayag. From Rudraprayag they may take a bus to Joshimath and thence proceed to Badrinath on foot.

Accommodation

(i) Accommodation is provided and is available in Dak Bungalows, P.W.D. Inspection Bungalow, Dharmshalas and Chatties where pilgrims and visitors can stay and cook their food.

All P.W.D. Dak Bungalows are under the charge of Executive Engineer, P.W.D. (B & R), Chamoli. Forest Rest Houses, and District Board Dak Bungalows can be reserved in advance by writing to, the Chairman, District Board, Pauri; and D.F.O., Pauri, respectively. For reservation of P.W.D. Rest Houses at Srinagar and Rudraprayag, please write to the Executive Engineer, P.W.D. (B & R) Pauri.

FOR ALL TOURIST INFORMATION PLEASE CONTACT :

OVERSEAS

Telephone

1. Government of India Tourist Office,
19 East, 49th Street,
New York 17 (N.Y.), U.S.A. MUrray Hill 8-2245
2. Government of India Tourist Office,
685 Market Street,
San Francisco, 5 (Calif.), U.S.A. Exbrook 7-0066
3. Government of India Tourist Office,
177-179 King Street at University,
Toronto-1, Canada. EMpire 2-3188
4. Government of India Tourist Office,
21 New Bond Street,
London, W.1., U.K. HYD 0769
5. Office National Indien de Tourisme
8 Boulevard de la Madeleine,
Paris (9), France. OPEra 00-84
ANJou 83-86
6. Indisches Verkehrsburo,
Baseler Hochhaus,
Baseler Strasse 46, First Floor,
Frankfurt/Main, West Germany. 332380 and 332396
7. Government of India Tourist Office,
Leonard House,
46 Elizabeth Street,
Melbourne, C.I., Australia. MF 8057
MF 8491

IN INDIA

Telephone

1. Government of India Tourist Office,
123 Queen's Road,
Churchgate, Bombay. 242144 and 242145
2. Government of India Tourist Office,
13 Old Court House Street,
Calcutta. 23-5721 and 23-2819
3. Government of India Tourist Office,
88 Janpath,
New Delhi. 47057
4. Government of India Tourist Office,
35 Mount Road,
Madras. 86999
5. Government of India Tourist Office,
191, The Mall,
Agra. 2377
6. Government of India Tourist Office,
Krishna Vilas, Station Road,
Aurangabad. 17
7. Government of India Tourist Office,
15-B, The Mall,
Varanasi (Banaras) Cantt. 4189
8. Government of India Tourist Office,
2 Andrews Building (First Floor),
Mahatma Gandhi Road,
Bangalore-1. 4505
9. Government of India Tourist Office,
Willingdon Island,
Cochin. WDI 6045
10. Government of India Tourist Office,
Rajasthan State Hotel,
Jaipur. 2200
11. Government of India Tourist Office,
Plot No. 5, Hamidia Road,
Bhopal. 649

